

# THE ACADEMY.

A WEEKLY REVIEW OF LITERATURE, SCIENCE, AND ART.

No. 1141.  
[New Issue.]

SATURDAY, MARCH 17, 1894.

PRICE 3d.  
[Registered as a Newspaper.]



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Of Joseph Jekyll the lawyer and politician we learn very little indeed from these letters; but of the man himself, both in the early prime of manhood, and again in its autumn and ripe age, they give a minute and pleasant picture. Four-fifths of the volume are occupied with the letters which, during the closing years of his life, he addressed from his town house in Spring Gardens to

Lady Gertrude Sloane Stanley, daughter of Frederick Howard, fifth Earl of Carlisle (Byron's cousin), and wife of Mr. William Sloane Stanley, Jekyll's wife's brother. The remaining fifth contains a small collection of letters, written by Jekyll (then in his twenty-second year) during his stay at Blois in 1775, to his father, Captain Edward Jekyll, R.N., at home in England, which have been placed at the editor's disposal by the writer's daughter-in-law, Mrs. Edward Jekyll, of Godalming.

A timely legacy from an aunt falling in to supply the wherewithal, the young man (who had been educated at Westminster and subsequently at Christ Church) started from Brighton—then an ill-built fishing town, with unpaved streets, one bad inn, and a fortnightly French packet—on March 29, 1775, bent upon obtaining a fluent command of the French language, and upon having therewithal what young persons of the present day describe as "a good time." His letters show him to have been a shrewd and observant youth, with a kind heart and a winning address. His first month was spent at Orleans, where he lived *en pension* at the rate of four Louis d'ors per month. But, finding both *pension* and city infested with his fellow-countrymen, he moved on to Blois, where, though the rate of living was a good deal higher, there was no one to distract him by talking English, inasmuch as the only other Englishman in the place had been settled there for over two years, and now "made almost a religious conscience of speaking French." This was a Mr. Burvill, whose father also had been a captain in the navy, and who introduced Jekyll

"so effectually that already I visit all the families of fashion in Blois—the only means of acquiring the best language. I am in company every evening, and the *demoiselles* are perpetually asking the most ridiculous questions about poor old England, and laughing at me for my blunders. We dine at one o'clock, we join the *monde*, as it is called, somewhere between four and five, and at six they hand round bread and cakes and wine, play at whist, and walk from seven or eight to supper-time."

Jekyll called at Verrât, the Château of the Duc d'Aiguillon, where he was so fortunate as to meet the Duc and Mme. du Barry, and to be permitted to assist at the mysteries of the lady's toilette. "The duchess makes her own butter every morning at breakfast with a little mill I saw on her toilette table, which pleased me mightily." And on the following day, strangely enough, he called on, and was received by, the Duc de Choiseul (the minister who owed his power to Mme. du Barry's rival, Mme. de Pompadour) at his superb palace of Chaute-loup, about a mile distant from Amboise:

"The centre is very long and joined to the wings by a Doric colonnade, and on the back front is a cascade of a quarter of a mile in length, supplied by an immense basin. The ornaments, the gildings, the glasses, the library, the theatre, and the concert-room are exquisite; but the little cabinet of Madame is a work of witchcraft. It is about ten feet long, totally inlaid with ivory, ebony, and every elegance in miniature. The Duchess herself is the prettiest fairy imaginable, and the chairs and tables in

the cabinet are so adapted to four-foot five that I had some doubts whether I was in France or in Lilliput. The stables contain one hundred horses, and many English ones; and the dairy, the cow-house, and even the dog-kennel, are elegant to a proverb."

On June 2 all France kept holiday in honour of the king's coronation, and at Blois there was "a bonfire, a firework, and a procession. We had a masked ball at night, where your humble servant appeared as an English jockey, and the streets were filled with serenades till sunrise." Next month he went on a little walking tour, when he "had the curiosity to ask the price of poultry at Brasseux, and found a fat goose was fifteenpence English, and a fat fowl fourpence, yet, in spite of fat geese and fat fowls, the poor live upon bread and water from Monday till Sunday." What matter, if bread were but plenty! Unhappily, "bread is at the rate of three-halfpence English per pound"; and "the people, particularly at Rouen, murmur at the price of bread, and the regiment de Penthievres is now quartered there *in terrorem*." Elsewhere he says:—"The peasants of this part of France are miserably poor. The girls who herd the cows are always at work with their distaffs, and the cap is always clean and perhaps laced, while the feet are without shoes and stockings." (One thinks of the hunger-stricken girl whom, some seventeen years afterwards, young Wordsworth and his friend, the patriot-soldier Michel Beaupuy, chanced one day to meet tending a heifer that picked from the scanty herbage of the lane, while with pallid hands she knitted incessantly "in a heartless mood of solitude." "Tis against *that*," said Beaupuy, "that we are fighting!") Bread being scarce, it followed that crime prevailed among the poor. On May 30th, Jekyll saw "three hundred wretches, chained by the neck like dogs, pass through Blois on their way to the galleys at Brest. Some of them had undergone the torture, and could scarce support themselves on crutches. They were fed on the ground in the market-place." And, worst of all, from the balcony of his lodgings at Orleans he saw one evening a criminal broken on the wheel. He gives the sickening details—one wonders how he could have endured to look upon the devilish work!—for which the reader must, if he pleases, refer to p. 13 of the volume before us; adding that "the crime of the unfortunate creature was burglary, as we learnt from his sentence, which is posted up at every corner in the streets."

On August 19 Jekyll writes:

"I passed some very agreeable days last week at the Château of M. la Vallière. The house was full of company; and as Mlle. Chartier, a very pretty girl of seventeen, was to sleep in the room we supped in, and as Messieurs liked their Burgundy too well to leave it very early, she very fairly retired to the other end of the apartment, undressed, went to bed, and after having sung us two or three songs in her night-cap, fell asleep with all the politeness possible. I believe all this may be right; but such is the affinity between exquisite refinement and exquisite barbarism, that Paris and Otaheite are nearly on a level."

But Jekyll did not confine his investiga-

tions to one social class alone. On September 25 he writes to his father:

"Jean Jacques Rousseau has said that to see mankind one must prefer countries to cities. I have done still more than this. I have been dancing with the peasants for these five days. 'Monsieur Anglais,' as a novice, was an object of amusement. He was stripped naked to tread the grapes in the wine-press. He was forced to bleed the reservoir. He was crammed with the galette or cake of the vintage. The men crowned him with vines, and the girls smeared his face with the lees. He was obliged to dance in wooden shoes and was as gay and as dirty as possible."

On the whole, Jekyll was thoroughly pleased with his reception at Blois, though he admits that his visit proved a far more costly affair than he had calculated. "I have been fortunate enough," he writes, "to fall into what is called the first company, at the expense of what less economical young men would term very little gaming, very little dress, and very little gallantry; for such are the prices of *la belle société* in France." Elsewhere he says: "Old Lady Lambert told us the term for a young Englishman who would not play was *Le garçon est inutile*"; while, if he showed any backwardness in the matter of gallantry, he was called "Huron, Iroquois, Algonquin, and Albigeois."

We have purposely lingered over the earlier letters, because we think they possess a far fresher interest than those written during Jekyll's declining years. These, however, make, it must be owned, the pleasantest possible reading. The old man had laid aside the cares of official life, and was now busied in cultivating his many friendships, and in devouring the contents (chiefly French novels) of the circulating library, which, he declares, is his "daily bread." Among his friends he numbered (after the King and the Duke of York) the Hertfords, Conynghams, and Jerseys, Lord Alvanley, Geo. Colman (junior) and Luttrell, Byron, Rogers, and Lady Blessington, Mrs. Siddons and Harriet Mellon (the jolly, kind-hearted "Duchess of St. Coutts"), Tom Moore, and Kenney the playwright, and a host of social, artistic, and literary stars besides. For Lady Holland (independently of their quarrel on the subject of Queen Caroline) he expresses a hearty aversion, charging her with *gourmandise*, and with a longing "to sit with Holland at the secretary's office, to administer the affairs of Europe, and make Sydney Smith a bishop." Jekyll's observations on public affairs are of little consequence: indeed at no time of his life was he a serious politician. We laugh to find him describing himself as "a man of letters": it would be much nearer the truth to say of him, as Hamlet says of Polonius: "He's for a jig or a tale of bawdry, or he sleeps." His literary judgments—if indeed they deserve such a name—are curiously perverse: into *The Monastery* he cannot get twenty pages; he is disappointed with the *Heart of Midlothian*, but pleased with some of Mrs. Opie's Tales; he doesn't admire *The Pirate*, thinking it too long and full of plagiarism from the author's other works. Even for *Ivanhoe* he has but largely qualified praise; Athelstan's revival is useless

and ill explained, the Jester fails in humour, and *Ivanhoe* and the King are too soon discoverable, &c., &c. So, too, "Anthony and Cleopatra" is "one of Shakspeare's worst dramas," and Victor Hugo's *Notre Dame* is "unintelligible nonsense." Jekyll's "wit" consists chiefly in an inveterate trick of punning. His letters absolutely bristle with puns, often of a very indifferent quality. No matter how inappropriate the occasion, he cannot refrain. Even when his near neighbour, Mrs. Burn, loses her life by fire, he must crack his little joke: "her very name was inauspicious!" He seems to think it excellent fun to twist and distort the names of his friends. Thus Sturges Bourne becomes "Sturgeon Brawn," Lady Petre, "Sal Petre," Lord Dover "Dover Pier," and Lord Harrington (Maria Foote's husband), a hirsute peer with a weakness for the pleasures of town life, "Lord Hair-in-town," and so on. He is convulsed with laughter over Luttrell's story of "the strolling player acting 'Lear' who called his daughter Cordelia, 'Butchess of Durgundy' (surely it must have been the Duke of Burgundy, and not Lear, who made the slip?); and records with glee the blunder of "Sir W. Curtis' lady," who, wishing to pay an impressive compliment, assured one of her fair friends that her house was "a perfect bougie" (*bijou*).

Jekyll tells many amusing stories. Here is one:

"Kenny said when last at Paris he was seduced by a placard in the Palais Royal signifying that within was to be seen a curious animal, the offspring of a duck and a rabbit. He paid his franc and went in. The master of the show apologised to him for the accidental absence of the prodigy by saying it had been sent that morning to the Jardin des Plantes, for the inspection of Cuvier. 'Mais, Monsieur,' said he, pointing at a cage which contained a duck and a rabbit, 'Voilà ses respectables parents!'"

He mentions that he was counsel for Dubost the painter, who drew Tom Hope of Deepdene and his wife, and showed the pictures publicly as Beauty and the Beast. Hope had quarrelled with Dubost about the price of a picture; and the painter took his revenge in this fashion. (See Byron's *Hints from Horace*, l. 7, note). "Tom called his friends to prove it could mean nobody else; though I of course termed it a mere fancy picture, wantonly destroyed by a foolish parson, Beresford, her brother." Dubost sued Beresford, and was awarded £5 damages. Hope absurdly cut Jekyll for having acted as his portrait-painter's counsel.

We must add that the Index of this volume is so imperfect as to be absolutely useless.

T. HUTCHINSON.

*History of Early English Literature.* By Stopford A. Brooke. In 2 vols. (Macmillans.)

OUR first thought, we confess, on taking up these volumes was that the writer, brilliant and accomplished as we knew him to be, had undertaken a somewhat thankless task in traversing once more a field which Bernhard ten Brink had made his own.

We laid them down with the conviction that no recent book upon Old-English literature exists by a more solid and indefeasible title than Mr. Brooke's. It is not that he offers any revolutionary criticism, that he upsets dates, extinguishes traditional idols, or shows the hand of a great surgeon in disintegrating or recomposing the tormented body of our old poetry. He has, indeed, made himself fairly master of the immense critical literature which has gathered about the subject, and uses it throughout with an amusing mixture of respect and impatience,—the respect that an accomplished rider feels for the serviceable horse that he cannot do without, the impatience with which he regards the same animal should it assume the airs of a Pegasus, and play the dictator to the higher being seated on its back. For Mr. Brooke comes forward here, as in all his previous work, in the name of that criticism which insists that the sense of poetry is not only the highest gift of the critic, but his most delicate and truthful instrument. It is his lasting merit to have brought into a region which has hitherto been predominantly the hunting-ground of the grammarian and (if we may apply without unkind intention Dr. Sweet's somewhat unkind phrase) the "program-monger," a keen and vitalising apprehension of poetry, which must make his book a veritable revelation to most of his readers, and full of suggestion and stimulus to the instructed English scholar.

At the same time, the book is much more than a history of literature. It is, hardly less, a history of the Old-English as seen through their literature, or through that earlier poetic portion of it which is here alone treated. Ever on the watch for the touch of imagination, Mr. Brooke is hardly less alive to the touches of humanity, to the reflections of the life and ways of the English people. How abundant such touches are, no one has yet shown with such insight and in such detail. He has at once, it may almost be said, discovered the field and reaped the harvest. We refer, in particular, to the fascinating chapters in which he works up the rich and comparatively neglected mine of the Riddles—chapters which would form an almost ideal introduction to a (much-needed) separate edition of that choice Germanic Anthologia. Indeed, our principal criticism upon his general method would be, that he is somewhat too impetuous and confident in this pursuit of *realia* behind the poetic phrase, and allows too little for the distortions introduced into otherwise "realistic" pictures by the traditional elements of myth and formula. "Beowulf," in particular, lends itself less well to his comparatively simple and peremptory methods than the later Christian poems. He does not indeed ignore the mythic aspect of Beowulf and Grendel; and he is far too critical to take the view of the latter, which reaches its *reductio ad absurdum* in Prof. Skeat's theory that he is a bear (with the *glöf*, v. 2085, for his paw); but he is somewhat too intent to interpret all the features of the mysterious habitat of Grendel and his mother in terms of natural scenery. Surely nothing in the whole poem is more palpably mythical than



the strange light (fýrléóht geseah, bláene leóman beorhte seinan, *Beow.*, 1517 f.) which Beowulf sees gleaming in the subterranean vault.

"I think," says Mr. Brooke, "when we look at all that is said of this light, the writer meant that the light was like fire, and that in reality he thought of the pale daylight that filtered through the rocks above."

This seems to be a gratuitous, though no doubt ingenious, attempt of the critic to make a "realist" of his poet, to force him into the category of those who describe what they have seen and not what they have imagined. Mr. Brooke has hewn away manfully at those obstructing rocks; but, in spite of the vigour of his mining operations, we confess ourselves absolutely blind to his filtrations of "pale daylight." We see in this "fire gleam" simply a parallel to that mysterious flame (*vafnlogi*) that gathers about the hall of the Eddic giant Gýmir (*Skirnismál*, 8, 9), and the illumining *lysiggull* of the hall of Ægir (*Loka-senna*, prose), and thus, in the last resort, the "Wetterleuchten" within the storm-cloud (O.N. *grindill* "storm"); cf. E. H. Meyer, *Germanische Mythologie*, §§ 204, 383. Similarly, in the case of Beowulf's swimming match with Breca, after rejecting the "easy way" of mythological explanation, he effects an entrance into the primrose path of naturalism by the aid of a scarcely justified interpretation of the text. The poem tells us that Beowulf and Breca, as young men (v. 536), swam for five days through the sea until, after desperate combats with sea monsters, Beowulf finally came ashore on the Finnish coast. But Mr. Brooke will have it that they were "not swimming, but sailing in open boats (to swim the seas is to sail the seas)," a meaning of *sund* which has first to be proved. We do not wish to emphasise these points too much, or to suggest that the reader of these volumes will not find the mythic aspects of these tales taken note of and discussed with abundant learning. Indeed, in this very connexion, some very suggestive parallels are pointed out from Celtic legend. But the mythic aspect of the subject seems to be a little alien to Mr. Brooke; and, though he does not deny that it has a legitimate application in the abstract, yet in applying it he is continually beguiled and won over by the instincts of a critic, too profoundly interested in what is lasting and vital in man to care greatly for his fantastic and antiquated dreams. We do not think that Mr. Brooke yields to any man living in appreciation of that high poetic imagination, to have cognisance of which, as he somewhere finely says, "is to have seen the stars"; but it is one thing to glory in the dream-worlds of Keats and Shelley or the irradiated actuality of Wordsworth, and another to penetrate with divining sympathy into the intellectual ways of a primitive race.

It is perhaps a trait of the same critical tendency when we find Mr. Brooke, who has himself (may we venture the suggestion?) parted with so much mythology, seeking to relieve the pagan Anglo-Saxon of the greater part of that burden of mythic belief which he is often supposed to have en-

dured. In a long and interesting appendix (I. 329 f.) he attempts, it is true merely as a "conjecture," to make it probable that the Germanic pantheon scarcely existed for the Angles and Saxons, and, in particular, that Woden was not regarded by them in the age of the English settlement as the "supreme God." The term requires closer definition. It is hardly questionable that Woden never attained among the West-Germanic tribes the supreme importance which he finally reached in the North under the influence of Christianity: that he was not as yet the "All-father." But it by no means follows that he was not worshipped, as Paul the Deacon in the seventh century tells us he was, by all the Germanic tribes as a god. Mr. Brooke, indeed, concedes reluctantly that the Saxons did in some degree so worship him, but will have it that "this worship had not extended northwards among the Angles, Jutes, or Danes, at the time of the English invasion." However, the *Vita S. Kentigerni*, circa 600 (quoted by E. H. Meyer, *Germ. Myth.*, p. 234), expressly speaks of Woden *principalem deum Anglorum*. The evidence of the names of the days of the week is put aside far too peremptorily. Their adoption implies the existence in the popular belief of the chief Germanic deities. They must have been adopted at some time after the Germans became acquainted with the Roman calendar, and before they became Christian. They probably belong to the fifth century at latest. They "prove nothing at all as to whom the English worshipped before Christianity," says Mr. Brooke, adding, "Their very forms," Messrs. Vigfusson and Powell say, "prove them to be loan-words." Vigfusson's etymological utterances were, no doubt, often surprising enough; but in this case he happens to be speaking (*C. P. B.* i. 428) of the Scandinavian names for the days of the week, which are certainly loan-words—from the English. This is, of course, a mere oversight, which we should not notice but for its importance. The Old-English genealogies to which Mr. Brooke appeals certainly show that Woden, who figures in them all, but not as the ultimate ancestor, was not regarded as the "All-father," as in the Scaldic poetry. But the position of "chief god" did not imply that. He was not held to be the ancestor of all men, but only of certain princely houses. Nor is it "a mere assertion" that *Geát* is a name for Woden. In the Edda it is a regular variant. In *Grimnismál*, 54, for instance, Óðinn himself enumerates *Gautr* among his names. And is it so difficult to understand the absence of allusions to Woden in the extant poetry—little of it purely pagan in origin, and all of this conveyed to us through the medium not only of Christianising editors in Anglia, but of Christian and probably also Christianising translators in Wessex? It is not strange that pagan gods should have been, as Mr. Brooke elsewhere puts it, "cleaned out," and nothing left but vague yet significant allusions to heathen worship (such as *Beow.* 175 f.), or to the birds and beasts associated with, but intelligible apart from it—the raven, wolf, and eagle.

A few other points we can only touch.

The view that the *Schwell-vers* is specially "Caedmonian" can hardly be maintained in face of the Southern origin of *Genesis B* with its profusion of such verses, to say nothing of the probably Cynewulfian "Dream of the Rood." The Riddles are somewhat too confidently ascribed *en masse* to Cynewulf. Mr. Brooke has some very fresh and interesting discussion of the subject, but the explosion of the view that the first Riddle is upon Cynewulf's own name (cf. Sievers *Anglia*, xiii. 1 f.) throws a very serious burden upon the argument from internal evidence. Here and there some slight exception may be taken to Mr. Brooke's admirably spirited translations. In *Beow.* 238, Sievers has shown that *brantne* (*col*) means "steep" rather than the "foaming" (*Ztschr. f. d. Phil.* xxi.), and in 249 *seldguma* should be rendered with Bugge (*Tidskr. f. Phil.* viii. 290), "retainer," "huskarl," rather than "home-stayer."

But these are points of criticism rather than of scholarship; and on the whole these versions must be pronounced models of felicitous translation, abounding in vivid and fiery touches, and liable not so much to fall short of the originals as to give these old poets the semblance of a somewhat richer genius than they in fact possessed. Mr. Brooke has conferred a signal service on Old-English studies.

C. H. HERFORD.

*Poems.* By Richard Garnett. (Elkin Mathews & John Lane.)

THIS handsome volume deserves a welcome from lovers of poetry. True, it is in part a reprint, and many of the poems must be familiar to all who have heed for the best poetry of the later Victorian epoch. Nearly thirty-five years ago the author published a volume entitled *Io in Egypt*. It was a slim book, but it contained verse that had the rare quality of distinction. The poems appeared at a time when the prevalent taste demanded something either more emphatic in the expression of emotion or more brilliant in colour, or of a music more delicate or more sonorous. But there were many readers even in 1860 who were attracted by the clear-cut dignity and grace of the best of Mr. Garnett's poems: and it is this apparently cold spell, as of moonlight, that is their paramount charm still. This, however, is not to say that these *Poems* are lacking in passion. A scrupulous austerity seems to have been kept in view by the author from the outset: but this austerity is in the expression of emotion and not in susceptibility to the emotion itself. Goethe is the archetype of those poets of whom Mr. Richard Garnett is a notable living representative. Vividness of intellectual apprehension, lucidity of phrase, a restrained use of words, an epigrammatic alertness, mark the poetry of this school. Mr. Garnett has these qualities, with an air of distinction, a genuine individuality, in a degree that entitles him to a select place. Probably this epithet is one he would value more than the somewhat indiscriminate "high": so, at least, I fancy of the keen appreciator of Landor, the biographer and editor of Peacock, and the author of *The Twilight of the Gods*, one of

the most delightful series of fantasies by which our small modern library of wit has been enriched. If, generally, he seems to me at his best in the sonnet, the quatrain, and short octosyllabic pieces—particularly in his charming renderings from the idyls and epigrams of the Greek Anthology—I have always admired the fine march of his blank verse, and of the haunting music of lyrical poems such as "The Island of Shadows," with its lovely close—

"Seclusion, quiet, silence, slumber, dreams,  
No murmur of a breath;  
The same still image on the same still streams,  
Of Love carressing Death"—

or of "Fading-Leaf and Fallen-Leaf," or of the fine "Ballad of the Boat," with its recurrent

"When shall the sandy bar be crossed?  
When shall we find the bay?"

There is a distinctive charm, also, in the "classical" pieces, particularly in "The Lost Poetry of Sappho," and in the noble verses inspired by an inscription on a Parthian coin signifying "the friend of Greece." The former is surely the best set of Sapphics, in matter and manner, that we have, and what "music of the larger speech" in these quintains from the other?

"Did Ormus bend to thee, and they  
Of Colchis? Did thy arrow strike  
The Indian, owned the Scyth thy sway?  
We nought can know, and careless say,  
'Tis very like.

"This only know we, did thine blaze  
A conqueror's sword, or not, 'tis rust!  
If ever hosts, to win thee praise,  
Contended, then their feet did raise  
More lasting dust.

"So far apart thy race was run,  
Thy very shade half seems to be  
The spectre of another sun,  
But Greece! the word is union  
For us and thee.

"The friend of Greece! Then friend wert thou  
To sacred Art and all her train,  
The marble life, the Picture's glow,  
And Music and the overflow  
Of lyric strain.

"The friend of Greece! Then where of old  
Anarchic Licence chariotereed  
Curbless, and famished Rapine rolled  
Forth hordes athirst for blood and gold,  
Thou wouldst have reared

"The Muse and Pallas shrines secure,  
Made Themis awful in her hall,  
And life a boon God-worthy, sure,  
Exalted, comely, cheerful, pure,  
And rhythmical."

Still, the ultimate expression of Mr. Garnett as a poet seems to me to be in his sonnets. "Dante," "Age," "The Sands of Time," "Garibaldi's Retirement," are perhaps the finest where all are fine. One of those named is, in my judgment, the most notable sonnet of its kind in all contemporary literature. It is so well known that quotation of it here may seem superfluous, but as the sentiment inspiring it is that which underlies all the author's reflective pieces, "Age" has so apt a relevance that I do not hesitate to reprint it. If there be some readers to whom it is new, I hope it may send them to a book of high poetic merit, distinction, and charm.

## AGE.

"I will not rail, or grieve when torpid old  
Frosts the slow journeying blood, for I shall see  
The lovelier leaves hang yellow on the tree,  
The nimbler brooks in icy fetters held.  
Methinks the aged eye that first beheld  
The fitful ravage of December wild,  
Then knew himself indeed dear Nature's child,  
Seeing the common doom that all compelled.  
No kindred we to her beloved broods,  
If, dying these, we drew a selfish breath;  
But one path travel all her multitudes,  
And none dispute the solemn Voice that saith:  
'Sun to thy setting; to your autumn, woods;  
Stream to thy sea; and man unto thy death!'"

WILLIAM SHARP.

*The Principal Works of St. Jerome. Translated by the Hon. W. H. Fremantle. (Parker.)*

THE portly volume before us is vol. vi. of the second series of the Select Library of Nicene and Post-Nicene Fathers, edited by Dr. Wace and the late Dr. Schaff. It endeavours to collect together in an English dress Jerome's most characteristic and important works, excluding only his Commentaries and works illustrative of the Scriptures. It includes, therefore, all the Letters, nearly all the Prefaces to the Commentaries, and all the miscellaneous treatises, with the exception of the book *On Illustrious Men* and the *Apology against Rufinus*. These are relegated to vol. iii. of the series, in which the works of Rufinus occur. Canon Fremantle modestly hopes that the result of his labours will be useful "not to the theologian alone, but also to the historical student." He has, in fact, aimed at making the principal works of St. Jerome accessible to the general reader, in the conviction that to the general reader they will be found full of interest and instruction.

Anyone acquainted only slightly with the Letters of Jerome will sympathise most heartily with Canon Fremantle's object. The interest to the historical student of these Letters it would be difficult to exaggerate. They are the key to the social and religious life of the age in which they were written. That age was one of exceptional excitement. The ancient Roman civilisation was violently agitated by the sudden descent upon it of the northern barbarians. From the midst of this agitation Jerome speaks to us. Of necessity his Letters are crammed with picturesque details and dramatic incidents which lose nothing in Jerome's telling. The great quality of the Saint, which may atone for many littlenesses, is a passionate intensity of interest in the fortunes of his fellow men—a spontaneous sympathy with the finer emotions of his age. This makes him an admirable letter-writer, and an eager unaffected delineator of contemporary men and manners. That his interest is mainly in the religious life and in religious people, is due to the fact that into religious life the best and keenest energies of the times were thrown. The ideals and enthusiasms which animated the priests, the bishops, the hermits, or the virgins of the end of the fourth century are alive again in Jerome's pages, and claim that we shall respect and understand them. Many of us will leave Jerome's Letters with a strong conviction that some of these ideals were temporary

and futile; but we shall have read to little purpose unless we perceive how real and genuine—how natural, in fact, they were. All modern attempts to copy bygone enthusiasms, whether of ancient Romans or of early Christians, are tainted with unreality and affectation; these Letters of Jerome describe enthusiasms which are transparently sincere and unaffected. The Saints' literary gifts are those of the good letter-writers of all times. He is copious and vivacious, but can condense into epigram and rise into passion when he is moved. He puts himself unreservedly and easily into what he writes, and delights in the self-revelation. That the Letters as a whole have never before been translated into English surprises us. The only earlier effort with which we are acquainted is the version by the Jesuit, Henry Hawkins, of a few of the Letters and of the Lives of Saints Paul, Hilarion, and Malchus. This was published, probably at Paris, in 1630, and is a vivacious and readable specimen of the English of the period. The preface contains a declaration which translators of Jerome will readily endorse:

"if it were not for the service of God and for that duty which a man owes his friends, he would take no great pleasure in translating the works of such persons as are extraordinary and eminent both in knowledge and in the expression thereof. For when the conceptions are choice, and the power of speech is great in any author, his translator is likely enough to find his hands full of work."

Canon Fremantle has translated "with the assistance" of the Rev. G. Lewis and the Rev. W. G. Martley, and we can heartily praise the results of the collaboration. The two clashing tasks of the translator are conscientiously kept in view and successfully overcome. The translation is scholarly and painstaking. It is also natural and easy, written in an English style which successfully reproduces Jerome's vivacity and picturesqueness, although it occasionally misses some of his force. But this in a translation from Latin into English is unavoidable. It is to be regretted that owing to the printing of the work in America, the revision of the proofs has been partially taken out of the translator's hands. An *x*, for instance, has been twice dropped out in the preface. We note this merely because throughout the work carefulness and thoroughness are everywhere displayed. The Prolegomena and Chronological Tables are condensed from Canon Fremantle's article on Jerome in the *Dictionary of Christian Biography*, and carefully brought up to date.

The preparation of the volume has obviously been a labour of love, and, as obviously, a labour of years. It is not often that a scholar of Canon Fremantle's calibre condescends to such work; but when he does, the result has a high and special value. To write a book about Jerome would no doubt have been easier than to produce this large octavo of over 500 pages, but no book about Jerome could teach an intelligent reader as much about the Saint and his age as he will learn if he reads even a selection of the translated Letters. Both the Saint and the British public owe a large debt of



gratitude to the modesty and the energy of the Canon.

RONALD BAYNE.

#### NEW NOVELS.

*Lady William.* By Mrs. Oliphant. In 3 vols. (Macmillans.)

*The Price of a Pearl.* By Eleanor Holmes. In 3 vols. (Hurst & Blackett.)

*The Red-House Mystery.* By Mrs. Hungerford. In 2 vols. (Chatto & Windus.)

*The Constable of St. Nicholas.* By Edwin Lester Arnold. (Chatto & Windus.)

*Only a Woman's Heart.* By J. E. Muddock. (George Newnes.)

*A Threefold Mystery.* By Constance Serjeant. (Elliot Stock.)

*Mimi's Marriage.* By V. Mikoulitch. (Fisher Unwin.)

*Darrell Chevasnoy.* By Curtis Yorke. (Jarrold.)

WITHIN the last five years Mrs. Oliphant has published some of her best work since she made her first appearance in literature: one of her stories now running in a magazine ought, unless it falls off, to be her masterpiece. But she cannot be congratulated on *Lady William*: it is not an interesting story; it is not notable as a work of art; it is at the very best a respectable, painstaking, Trollopian pot-boiler. Mrs. Oliphant might, indeed, have spared us the Rectory and the life of which the Rectory is the centre. She has "done" it so often, and so very much better than here. No doubt new personages are introduced into that life—Lady William, the sweet widow, with her mysterious marriage; the fearfully and wonderfully French Mrs. Swinford; the frank and good-natured adventuress Mrs. Brown, who, in England, has no objection to be a schoolmistress, and in France has no objection to be regarded as a *demi-mondaine*; and that very mild Bohemian, Jem, who succumbs to no worse attractions than those of Mrs. Brown and the public-house. It is hinted that there is something very terrible in the past relations between Lady William and Mrs. Swinford, if not between Lady William's dead husband and Mrs. Swinford; but it is not discovered even by Mrs. Swinford's very unsatisfactory son Leo, who seems fit for much more than he actually accomplishes, and who does not, however, manage even to marry Lady William. Then, one expects Mrs. Brown to play the *deus ex machina* at the end of the third volume; and yet it does not fall to her to be anything of the sort. The only folk who really manage to do exactly what is right in the long run are Florry Plowden and her curate, Mr. Osborne. She says "O—oh!" at the right time, and also "My father is out, and so, I am afraid, are mamma and Emmy." But then how very conventional they are, and how very familiar to readers of Mrs. Oliphant!

The conclusion that one inevitably comes to after reading the story of Pearl Merryweather, as told with infinite patience, is that she was not worth the price that was

paid for her, and the three volumes that are given up to her. She is of course very charming, and not specially bad-hearted. But she is not at all considerate, and in a sense is even selfish. Her lovers are far too good for her, as even she herself admits—the auld Robin Gray of a Mr. Lewis, the young Jimmie of an Armytage or McAdam, who ultimately secures her, and the chivalrous Bayard of a Lord Bertie Meredith, who is quite worth the other two, good as they are, and whose final self-sacrifice is surely uncalled for. Outside of Pearl and her circle of lovers, there is nothing and nobody in her story that calls for special attention. Mrs. Mandeville is a rather poor specimen of the mischief-making adventuress; and although Mrs. Fursden makes a tolerably good and motherly watchdog, she is essentially vulgar.

*The Red House Mystery* is a clever experiment. Mrs. Hungerford has evidently got tired of publishing, at regular intervals, stories full of Irish beauty, impecuniosity, and warm-heartedness, and has resolved to ascertain whether she cannot "move a horror" with the best of the modern melodramatists. On the whole, she has been wonderfully successful. Probably for the first time in her literary career she has given us, in the worthy Miss Nesbitt and the even worthier Mr. Dillwyn, a Juliet and Romeo in whom it is quite impossible to take any human interest, except in so far as they are the creatures of circumstances and of the bad folk they are fated to come across. All through these two volumes—for Mrs. Hungerford has been far too merciful and far too artistic to write three—one's attention is concentrated upon an idiot boy who loves his poor dead coarse mother, and hates his living and murderous father, and keeps *in retentis* a certain white cloth with which he has seen the father murder the mother. One waits breathlessly till the white cloth is produced, as of course it is at the end of the second volume. This is art—of a sort—and perhaps Mrs. Hungerford ought to be congratulated upon her easy mastery of it. One is almost certain that one has made the acquaintance in some other novel of just such another as the merciless lover and medical man, Dr. Darkham. But he is a first-rate scoundrel all the same, and the idiot is quite beyond praise.

It makes one rub one's eyes and wonder if the hands of the clock of romance have not been turned back three quarters of a century, to read in every second page of *The Constable of St. Nicholas* some such superlatively G. P. R. Jamesish sentence as "There in luxurious comfort, under the warm new daylight, lay the comely Saxon heiress in soft white night-gear, her brown hair all down about her shoulders, and stared sleepily around the great room, with its grey walls half hidden in purple tapestries, the white flagstone floor littered with costly Persian mats, the massive oaken benches, set back by the heavy tressel tables, the mouldy pennons waving in the draught, the board-spears crossed under grinning Stridio boars' heads, and piled arms and trophies over the broad archways."

A more turgid piece of writing in the guise of a romance has probably not been

published since the days of the author of *Darnley*. The fustian has the redeeming feature of sincerity, no doubt. So, for that matter, has embroidery. But it spoils what would otherwise have been a good historical story of the struggle between Turks and Christians for the possession of Rhodes. A good story, too, of human passion; for the false, though not utterly bad and not at all cowardly, Oswald de Montaigne—who, with a subtle and cruel Greek at his elbow, is ready for almost any crime, even to the murder and dishonour of Margaret Walsingham, yet can acquit himself like a man in battle—might have been an outstanding figure in romance. But if Mr. Lester Arnold is to compete with any hope at all in the race of historical fiction against competitors of the saner and less sanguinary school, like Dr. Doyle and Mr. Weyman, he must part with his fustian once for all.

Mr. Muddock has, in *Only a Woman's Heart*, passed from anarchism and lurid joys to idyllic life of the Camberwell breakfast-parlour sort. He allows himself only one of his favourite murders, and only one of his favourite tempestuous chapters to describe that murder in. That is really a very tempestuous chapter, however, in which Abbot Squince, the villain with a heart, is shot down by Reginald Easton, the villain who has no heart at all. For there dominates it "a wild night, a mad night, an awful night," and there is a crescent moon that occasionally peeps through the rents in the ragged clouds, and "calls into being shadows on the earth which neither a Poe, a Doré, a Wiertz, nor a Salvator Rosa could typify." This is, however, but Mr. Muddock's one outbreak of the Old Adam in the course of his quite conventional hunting down, by Robert Boulcourt, a young, "deuced clever," and very impressionable doctor, of Miss Daisy Easton, a rather obstinate as well as lovely and interesting professional singer. Robert has more trouble than falls to the lot of most modern Romeos; for he has to circumvent and defeat a quite exceptional scoundrel—a stronger and more sensual Squeers—in the person of Jakes, Daisy's employer. But Jakes is useful. He prevents this story from becoming too Camberwellish—or, if Mr. Muddock will prefer it, too St. John's Wooden. In other words, *Only a Woman's Heart*, although not a notable book in any sense, has an air of heartiness about it, and its plot is well worked out.

*A Threefold Mystery* is surely the work of a school girl, who has been reared on tracts and "good" stories of the kind that were published in such abundance about a quarter of a century ago: it is such a queer jumble of piety and passionate kisses. It is just as well perhaps that the piety acts the chaperon to the kisses. The keynote of the book is—

"It seemed to me in some mysterious, inexplicable fashion, when his lips closed on mine in that long silent kiss, my soul mingled with his in some regions too fair, too delightful, too fragrant for earth. I lifted my heart silently in thanksgiving to God who had given me so much happiness."

This is really delightful, in its way; and so no doubt is the love of the heroine's (and story-teller's) sister for Paul Brereton—the bad man and supposed suicide of the Riviera, who turns up at Bournemouth however just in the nick of time to save Bee from death of lung disease and a broken heart—a great evangelical preacher. In other words, we have

"Paul Brereton, washed, sanctified, with his gloriously beautiful face shining, sometimes when that love and longing to win souls for his Master was strong in him, with a light not of this world."

But this is not good fiction or even the promise of anything of the kind.

*Mimi's Marriage* is a pleasant proof of the *entente cordiale* between Russia and France in literature. It is extremely clever, and gives a charming picture of a sensuous (in the end, of course, sensual) Society adventuress, who contracts a loveless marriage and falls in love afterwards, and who, on the whole, is preferable to Mr. Benson's Dodo and John Oliver Hobbes's Grace Provence. Mimi, as a pretty cat, can hardly be excelled.

"What does she care about the Coburgs or about Battenberg? She is twenty-six; she is at an age to enjoy life, to laugh and amuse herself, and not to sit here between her grey-haired mamma and bald-headed Spiridon Ivanovitch, who snuffs, and coughs, and spits, and pours himself out bitters. And Mimotcha, irritated beyond all bearing by Battenberg, capriciously pushes her plate of cutlets away from her as if they had offended her as well as everything else in the house, and says, 'Enfin ce Battenberg, il m'agace à la fin.'"

Mimi is thus all through her story. Having nothing in the shape of spiritual instincts to start with, and no education to bring out such had the germs of them existed, she is bound to be the prey of sensations, and to drift into a liaison with a man who is quite ready to kiss and caress her to any amount, but who is not ready to ruin himself for her sake. It is all extremely unpleasant to anyone who cherishes a foolish belief that human nature is, on the whole, good rather than evil. But *Mimi's Marriage* is, it would appear, "a masterly if somewhat cynical delineation of Russian society in the present day." It is to take its place beside the writings of "E. B. Lanin." Thus considered, it may, undoubtedly, be read with profit.

Curtis Yorke has sought in *Darrell Chevasney* to produce an unmitigated blood-curdler, and has succeeded famously. What with murders, highway robberies, crashes of thunder, vivid flashes of lightning, wild ungovernable longings, deadly horrible faintnesses, despairing passionate kisses, the floating of soft baby winds, the pitiless singing of nightingales, and the discordant shrieks of night owls, there is not a dull line in the book, and all because a hundred years ago Maysel Arden broke her promise to Darrell Chevasney, and married Maurice Brackenridge. Thereupon Darrell eloped with Nita, Maysel's sister, listened to the counsels of the terrible Mother Devron, and took to highway robbery and criminal villainy of all sorts. His wife having discovered to some extent the sort of man he

is, he at once chokes the life out of her. Somehow, in spite of this achievement, he fails to secure her sister, who is already Mrs. Brackenridge. She and her husband, indeed, survive all perils and attempts at murder; and yet "of the six fair sons who were born to them in the years that came after not one lived to grow to manhood." This is altogether as it should be.

WILLIAM WALLACE.

#### SOME BOOKS ON SOUTHERN EUROPE.

*Histoire de la Marine Militaire de Bayonne.* Par E. Ducéré. Première partie: Moyen-Age. (Bayonne.) Bayonne has been happy in its historians. The "Etudes Historiques" of MM. Balasque and Dulaureus is a remarkable work. The lately published *Histoire des Juifs de Bayonne*, by Henry Léon (Paris: Durlacher, 1893); the illustrated volume *Bayonne Historique et Pittoresque* (Bayonne, 1893); and the earlier *Histoire des Rues de Bayonne*, by M. E. Ducéré—these and numerous other publications evidence the patriotic spirit of the Bayonnais, and the pride they take in the story of their city. But after all that has been written there is still room for a special history of the navy of Bayonne; and this history, throughout the Middle Ages, is most closely connected with that of England. The materials for writing it are to be found as much among English records as in the archives of Bayonne. It is this period which is dealt with in the present volume. M. Ducéré opens with a brief description of the coast and a slight sketch of the history of Bayonne under Roman and barbarian rule; but little is known of its navy then. In the subsequent chapters, writing from the best English, French, and Spanish authorities, and from the archives of Bayonne, our author tells the story of the navy of Bayonne, as subject to England, yet perpetually carrying on an almost piratical war on its own account with its neighbours both to north and south, thus furnishing a lively picture of the ruthless barbarity of mediæval naval warfare. He treats also in separate chapters of the construction, armament, and manning of the different types of ships in successive periods. The materials are gathered from all quarters, and armorial bearings and seals furnish illustrations of what mediæval shipping was really like. There is one drawback to the book: the several chapters are not sufficiently welded into a perfect whole. The arrangement is faulty, and thus the course of the narrative is needlessly broken, which entails repetition; and in the repetition the facts are not always given in the same way—e.g., on p. 198 we are told that in a fight with Flemings and Scotch all the Bayonnais were killed "à l'exception de trois hommes"; on p. 213, when the story is resumed, we read, "Ils venaient de tuer trois hommes." The correction of the press, especially in English proper names and in Latin quotations, has not been sufficiently attended to. On the other hand, the tone of the historian is singularly impartial: he seems almost to share the predilection of the Bayonnais for their foreign suzerains in days when Bayonne was an almost independent city under English rule.

*La Poésie Populaire.* Par Mme. la Comtesse E. Martinengo-Cesaresco. (Paris.) This little book contains two essays—an "Historical Study of Popular Poetry," and "The Idea of Destiny in Southern Tradition." The former essay opens with a singularly appropriate sonnet of Voltaire, beginning—

"O l'heureux temps que celui de ces fables."

It is evident that so large a subject cannot be adequately treated in thirty-three pages. The

author does but give outlines and suggestions to show how deep are the sources, and how widely-spread are what seem at first sight the most trivial popular poetry, or even nursery rhymes. The second essay deals chiefly with the poetry of Southern Italy. It is curious to remark how, in the more western peninsula, the gypsies have superseded the Fates or destinies of birth, which are still believed in in Southern Italy. This is especially seen in the Noëls, in the "Pastores de Belén" of Lope de Vega (1613), in various other Spanish and Provençal songs, where gypsies replace not only the Parcae, but also the so-called Christian Sybils. A deeper question is touched in the sentence: "En Italie, les objectifs de la pensée se revêtent, même dans l'esprit des classes inférieures, de formes concrètes et esthétiques." To pass over "esthétique," we should say that the characteristic of the thought of the "classes inférieures," everywhere, as of all early peoples, is to clothe the objects of thought in concrete forms; it is the educated only who can think in the abstract. Mme. Cesaresco sometimes goes too far in deriving Christian beliefs and sacraments from worn down traditions of earlier faiths. The origin of magic we should place in a natural desire to propitiate the evil powers of the universe, as well as the good, rather than in Egyptian, Hebrew, or Platonic ideas. The fundamental notion of magic we take to be this: if such a ritual or prayer propitiates the good powers and brings them over to our side, the reverse of such rite or prayer must equally render the evil powers propitious, and enable us to obtain their help. This little volume is of the class which suggest more problems than they solve; it stimulates to further inquiry, and is not a mere epitome of what has been said or written before.

*The Heart and Songs of the Spanish Sierras.* By George Whit White. Illustrated. (Fisher Unwin.) This prettily got-up little work is an account of two short tours on horseback, both starting from Jerez—the first to Medina Sidonia, the second to Ronda and back. The Sierras are merely the Sierra de Ronda. The title of the book is far too large for its contents. The slight narrative of travel is used as a peg on which to hang some of the best known *coplas*, *seguidillas*, and tales of Andalusia. But we cannot accept literally the assertion that they were taken down from the mouths of those who sang them. They are to be read in the ordinary collections. The *coplas* of Christmas Eve are all given by Fernán Caballero, and are to be found in more than one of her works. The music is less hackneyed, and may be of real service. Either the writer has been supremely unfortunate in his printers, or his knowledge of Spanish is of the slightest: mistakes or misprints abound, and the translations by no means represent the meaning of the original. The opening verses are wholly misunderstood. "Los ojos de mi morena," translated, p. 21, "The eyes of my brown bread," is one of the oddest literal misrenderings that we have seen for some time. It is true that "morena" does sometimes mean brown bread; but has the writer never heard any of the innumerable *coplas* in praise of brunettes?

"Moreno pintan á Cristo  
Morena á la Magdalena,  
Moreno es el bien que adoro,  
¡Viva la gente morena!"

The book may be welcome to those who have read no other description of life in Andalusia; all who know either Spanish or Spaniards will be astonished at the presumption of the writer.

*Marianela.* Translated from the Spanish of B. Perez Galdos by Mary Wharton. (Digby, Long & Co.) This, though not the most power-



ful, is one of the most pleasing of the many novels of Perez Galdos. The theme is a taking one. A man, blind from his birth, young, handsome, of superior position and intellect, has had for two years as his guide a plain, stunted, wholly uneducated girl, who has, however, a lovely voice, a most unselfish character, and whose imagination is rich with the wildest uncultured fancies. The blind man, hearing only the sweet voice, enchanted with the poetic fancies of his little companion, endows her in his imagination with beauty of every kind. He tells her this, swears to her that they shall never be separated; and yet does nothing, or next to nothing, for the poor orphan child to whom he is as a god. Then comes a celebrated oculist, and at the same time a visit from a beautiful cousin, Florentina, as charming in character as she is in person. Mariñela takes her at first sight for the Virgin; and, when she knows her mistake, worships her almost as much as she does Paul. She sees that they are fitted for each other, but to conquer her own love is beyond her power. The oculist gives Paul sight; he sees in Florentina a beauty beyond his dreams; he falls madly in love with her, and they are betrothed. But Paul still asks for Nela, and the two arrange that she shall always live with them. But Nela feels that Paul's sight of her will be her death. She shrinks from the interview. Through Florentina's well-meant kindness they meet at last. Paul does not recognise the Nela of his fancy, and cannot conceal his repugnance. The shock kills poor Nela. Such is the story. Galdos has not quite made the best of it. Nela's beautiful voice and singing are only once mentioned, and nothing more comes of them; so, too, of her handing over every penny that is given her to the conceited Celepin. We regret that we cannot praise the translation. Too literal at times, at others it goes hopelessly wrong. In response to a greeting Nela asks: "And you, how are you?" "Yo," is the answer, "*tan campante*," which means, "I, wonderfully well," but Miss Wharton writes (p. 213), "I was encamping." When the doctor sees that Nela is death-stricken, the Spanish says: "It is hard," he exclaimed, "to stay a drop of water, which is slipping away, slipping away, alas! along the downward slope, and is now only two inches from the ocean; but I will try." The English reads (p. 342), "It is difficult," he exclaimed, "administering a drop of water which ran down, ay! by the declivity below, which was but two inches from the ocean; but he administered it." How is it that the translator did not see that these renderings are nonsense? We imagine that she must have been misled by trusting to international dictionaries. No one, we think, should venture to publish a translation until he or she is able to consult the best native lexicons.

*Lady Perfecta.* By B. Perez Galdos. Translated from the Spanish by Mary Wharton. (Fisher Unwin.) This is not the first time that Galdos' *Doña Perfecta* has been translated into English. If we remember rightly, it was done some years ago by the Hon. Miss Bethel. Except in the matter of style, the present version shows no improvement on the translator's *Mariñela*. The blunders are most irritating. Nearly every Spanish proper name or sobriquet is travestied. The most ordinary phrases of Spanish conversation and the commonest sayings are misunderstood. "Solon" is translated "Solomon," and the point of the jest missed thereby. "Por eso se dijo que uno piensa el bayo y otro el que lo ensilla" is rendered "For 'tis said that one feeds the steed and another saddles it." The common expression of courtesy, "Muy señor mío y mi dueño," is given as "My very good mistress." The heading of chap. vi. is "Where it is seen

that misunderstanding may arise when it is least expected"; this is changed into "Where he sees that he can prevent discord where he least expects to do so." These are but samples of faults which recur continually.

*Baskische Studien.* I. Ueber die Entstehung der bezugsformen des Baskischen Zeitworts. Von Hugo Schuchardt. (Vienna.) This folio of eighty closely printed pages is from the Transactions of the Imperial Academy of Vienna, of which the writer, the well-known professor at Gratz, is a member. The treatise is addressed to specialists only. Dr. Schuchardt, who has already made his mark as a successful student of the Basque, and of many another tongue, presupposes almost too much knowledge of Basque in his readers. The analysis even of the simplest forms of the Basque verb is still so much a matter of debate, that we constantly long for some closer indications than are here given of the particular view which Dr. Schuchardt may take of its several component parts. We often need to know which of the components of a word of three, four, or five letters he considers to mark the subject, or object, or indirect-object pronoun, and which letters represent the original verbal form. For lack of these closer indications we often remain in doubt as to his real meaning, or to what part of the actual instance his remarks apply. By the "Bezugsformen" he appears to mean the relations to each other of the pronominal forms contained in the Basque verb. In the Basque verb, if we understand him rightly, the transitive or intransitive meaning depends more on these pronominal forms, and on their position in the verb, than on any flexion of the verbal form itself, as It-is-to-me = I-have-it. He shows, too, that, in some cases and in some dialects, both transitive and intransitive forms have been worn down until they are both represented by the same letters. He allows, however, that there still remain elements which he cannot fully explain. Dr. Schuchardt writes with full knowledge of all that his predecessors have done. He heartily appreciates the great abilities of the late Prince L.-L. Bonaparte, and remarks that his power of classification of minute facts was probably a result of his early scientific studies in chemistry; to this, too, we may attribute his great attention to actual sounds and to the spoken language. In this respect the Prince contrasts favourably with Van Eys, who works almost wholly from the written language; but Dr. Schuchardt, though often combating his opinions, does full justice to the Dutch author's scientific methods. Prof. Vinson is spoken of with all respect; and the latest native Basque grammarian, Azkue, is constantly laid under contribution, especially for Bizcayan forms. The work will be of great importance to philologists and advanced grammarians; but we could sometimes wish that more condescension had been shown to the wants of the less initiated. Dr. Schuchardt is one of the few Basque scholars whose works really advance the knowledge of the language.

MR. EDWARD SPENCER DODGSON, who has before now shown his interest in Basque incunabula, has lately had reprinted, at the small Portuguese town of Vizeu, one of the few existing copies of the Basque translation by Capenaga of the Spanish Catechism of Ripalda, which was printed at Bilbao in 1656. So far as possible, he has imitated the typography of the original; and he has appended some explanatory comments, including a list of the five hundred forms of the Basque verb to be found in the book. For the benefit of those who are interested in such curiosities, we may add that Mr. Bernard Quaritch has some copies on sale.

THE REV. Wentworth Webster has printed in pamphlet form (Bayonne) a paper which he

recently read before the Société Ramond. A former paper dealt with the *faceries*, or formal treaties between village communities in the Pyrenees, concerning rights of pasturage on their boundaries. The present paper treats of another practice of rural economy, which is not confined to the Basque country, but extends from the Landes to Arragon and Galicia. It is an elaborate system for the mutual assurance of horned cattle against death or disease, managed by the peasants among themselves, without any expenses of administration or recourse to legal formalities. In many cases the rules of the association (called *konfardiac* or *confrérie*) are not even reduced to writing. The system in its simplest form seems to have arisen out of the primitive custom of mutual help by the loan of cattle for ploughing, &c., and Mr. Webster also connects it with the widespread agricultural contract known as *cheptel*, according to which cattle are hired upon the terms of an equal division of profits and losses. A similar contract for the hiring of milch cows is not uncommon, we believe, in the West of England. Mr. Webster concludes by printing the rules of several of these associations, both in South-western France and in Northern Spain.

#### NOTES AND NEWS.

THE Gifford Lectures, which Prof. Pfleiderer has recently been delivering at Edinburgh, will be published by Messrs. William Blackwood & Sons, in two volumes, under the title of *The Philosophy and Development of Religion*.

THE new edition of the late Dr. Scrivener's *Introduction to the Criticism of the New Testament* will be ready shortly. It has been thoroughly revised and in many parts rewritten by the Rev. Edward Miller. Many of the chapters dealing with particular versions have been contributed by specialists. In his editorial work Mr. Miller has also had the valuable assistance of the Bishop of Salisbury and the Rev. H. J. White. The work will be published in two large volumes, and will be illustrated with lithographed plates.

MESSRS. LONGMANS & Co. have in the press a volume entitled *The Oracles mentioned by Papias of Hierapolis: a contribution to the criticism of the New Testament*, with appendices on the authorship (by Philo) of the "De Vita Contemplativa," on the date of the Crucifixion, and on the date of the martyrdom of Polycarp.

MESSRS. HARRISON & SONS will publish by subscription the Inventories of Christchurch, Canterbury, with illustrative documents, ranging from 1294 to 1780, edited by Dr. Wickham Legg and Mr. W. H. St. John Hope. The inventories include the important one of 1315, from a new transcript of the original in Cott. MS. Galba E. iv., rectifying the numerous errors and omissions of Dart; the hitherto unpublished inventories taken at the suppression in 1540, and at the metropolitical visitation of Archbishop Parker in 1563; and a number of minor documents of very great interest. A copious glossary and index will be added. The work is already in the press, and will be issued during the present year.

MESSRS. HENRY & Co. have in preparation a new series of books on political and social subjects under the editorship of Mr. E. J. C. Morton. The first volume, entitled *Administrative Reform: What the Government can do without an Act of Parliament*, by Mr. J. Theodore Dodd, will be ready shortly.

MESSRS. ISEISTER & Co. have in the press a new volume by Mr. William Canton, author of "A Lost Epic and Other Poems." It will be entitled *The Invisible Playmate: a Story of the Unseen*.

THE new volume of poems which Mr. Eric Mackay is preparing for the press, and which, as we announced last week, is to appear in May, will include a re-issue of "The Song of the Flag," and "The Royal Marriage Ode."

MRS. A. M. DIEHL, author of "The Garden of Eden," has written a new novel, which will soon be published by Messrs. Hutchinson & Co., in three volumes, under the title of *A Woman's Whim*. It will appeal primarily to the musical public.

MR. ELLIOT STOCK announces, for immediate publication, a new novel by the author of "The Hanleys," entitled *A Dish of Matrimony*.

THE forthcoming volume of the "Anglo-American Library of Fiction," to be published next week, will be *A Sleep-Walker*; or, Plotting for an Inheritance, by Paul H. Gerrard, with four full-page illustrations by W. B. Davis.

MESSRS. HUTCHINSON & Co. will have ready immediately a new volume, by C. L. Pirks, entitled *The Experiences of Loveday Brooke, Lady Detective*.

MR. F. F. ROGET, lecturer on French literature and Romance philology at St. Andrews, has undertaken to edit for Messrs. Williams & Norgate an "Hommes de Lettres" series of French Classics, with prefaces. This series is to contain works in high repute, which hitherto have been either imperfectly translated, or not edited at all in Britain. The first volume, now in preparation, with the collaboration of Dr. Seele of Leipzig, will consist of Voltaire's *Contes en Prose*; the *Lettres sur les Anglais*, the works of Rabelais and Montaigne in their essential parts, the *Thoughts of Pascal*, &c., are to follow.

THE American Folk-lore Society proposes to issue a special series of memoirs, apart from its *Journal*. The first will contain the oral literature of Angola, from which part of Africa a large proportion of the negroes of the Southern States originally came. The compiler is Mr. Heli Chatelain, formerly United States commercial agent at Loanda. Subsequent volumes will be devoted to the Creole tales of Louisiana, and to the superstitions still current among the English-speaking population. The London agent for the society is Mr. David Nutt.

MR. EDMUND GOSSE will contribute to the April number of the *New Review* an article entitled "A Note on Walt Whitman," giving, besides certain critical remarks, an account of his visit to the poet in America.

A NEW serial story by Mr. Max Pemberton, entitled "The Sea-Wolves," will commence in No. 81 of *Chums*, to be published on March 28.

A GENERAL meeting of the Incorporated Society of Authors will be held on Monday next, at 5 p.m., at 20, Hanover-square, to receive the report of the committee of management for 1893. The number of members is now about 1200, and the total receipts for last year amounted to £1445. The most interesting feature in the report is a legal examination of the incidents attaching to an agreement to publish on the half-profit system. The society has since obtained, and published, an opinion of counsel on the disputed question of copyright in English translations of Count Leo Tolstoy's books. On his own part, Count Tolstoy announces, not for the first time, that he does not consider it right to receive money for his literary work.

THE fifth trade dinner under the auspices of the Booksellers' Provident Institution will be held at the Holborn Restaurant on Saturday, April 14. The Lord Mayor has kindly consented to preside, and Mr. Arthur Blackett will occupy the vice-chair. Several authors and many publishers are expected to be present.

#### UNIVERSITY JOTTINGS.

AN extraordinary meeting of the Convocation of the University of London has been summoned for Tuesday, April 10, to consider the report of the Gresham Commission. Meanwhile, both the council and senate of University College have formally expressed their general acceptance of its recommendations.

THE University of Oxford proposes to confer the honorary degree of M.A. upon Mr. Ernest Gray, president of the National Union of Teachers, which will hold its congress at Oxford during Easter.

MR. G. W. PROTHERO, of King's, has been elected Birkbeck Lecturer at Trinity College, Cambridge, for a term of two years.

DR. CHARLES WALDSTEIN, reader in classical archaeology at Cambridge, has been elected to a fellowship at King's College.

THE two following grants have been made from the Worts Travelling Scholars Fund at Cambridge: £40 to Mr. R. S. Conway, of Caius, towards defraying his expenses in visiting Italian museums, in order to examine Oscan, Sabine, and other inscriptions; and £50 to Mr. V. W. Yorke, of King's, towards defraying his expenses in the exploration of Eastern Asia Minor.

THE Hibbert Trustees have offered to endow a lectureship on ecclesiastical history at Manchester College, Oxford, for a period of six years. The first lecturer, the Rev. J. E. Odgers, will take up his appointment next June. It is understood that he will devote special attention to Free Church thought and life in England.

THE Cambridge University Natural Science Club celebrated its five-hundredth meeting by a conversazione last Monday, in the Physiological Laboratory, at which Prof. Ramón y Cajal, of Madrid, exhibited specimens illustrating his researches in the central nervous system.

THE REV. J. H. LUPTON, surmaster of St. Paul's School, has printed, as a pamphlet, the dissertation which he submitted for the degree of B.D. at Cambridge. In accordance with his usual *pietas*, the subject is Dean Colet and the Reformation, the special object being to show Colet's influence in shaping religious formularies, on the study of the Bible, on the correction of abuses in the Church, and on education.

PROF. J. ESTLIN CARPENTER, vice-principal of Manchester College, Oxford, has accepted an invitation to deliver a course of lectures in the divinity school at Harvard next autumn.

PROF. KARL PEARSON has resigned the lectureship on geometry at Gresham College.

PROF. C. W. EGERTON, of Queen Margaret's College, Glasgow, has been appointed to the chair of English literature at University College, Auckland, New Zealand. Prof. Egerton was formerly a pupil of Prof. Dowden at Dublin.

THE trustees of the Columbia University Press, New York, have made arrangements with Messrs. Macmillan & Co. by which that firm will act as their publishers for a term of years. The imprint will consist of a crown (representing King's College) above an open book, bearing on its pages the words "Columbia University Press, 1754-1893," and the motto "In Litteris Libertas." It will be remembered that Mr. Alexander Macmillan held the post of publisher to the University of Oxford from 1863 to 1880; and that the American branch of the firm are still agents both for the Clarendon Press at Oxford and for the Pitt Press at Cambridge.

#### ORIGINAL VERSE.

##### EPILOGUE TO A FORTHCOMING VOLUME OF SONNETS.

I WROUGHT them like a targe of hammered gold  
On which all Troy is battling round and round;  
Or Circe's cup, embossed with snakes that wound  
Through buds and myrles, fold on scaly fold;  
Or like gold coins, which Lydian tombs may hold,  
Stamped with winged racers, in the old red  
ground;  
Or twined gold armlets from the funeral mound  
Of some great viking, terrible of old.  
I know not in what metal I have wrought;  
Nor whether what I fashion will be thrust  
Beneath the clods that hide forgotten thought;  
But if it is of gold it will not rust;  
And when the time is ripe it will be brought  
Into the sun, and glitter through its dust.

EUGENE LEE HAMILTON.

#### MAGAZINES AND REVIEWS.

THE *Antiquary* for March is a very good number. Nearly every paper exhibits considerable learning, and there is a far greater variety of treatment than usual. Capt. J. W. Gambier, R.N., continues his important paper on the Guanches, the ancient inhabitants of the Canaries. One of the peculiarities of these interesting people was that they spoke several distinct languages; or, if they were indeed one tongue from the point of view of the philologist, they had become so varied that, to the untrained minds of early observers, they seemed to be different tongues. Capt. Gambier gives a few typical words as specimens. It is dangerous to draw inferences from such a very small amount of evidence: they seem, however, to present analogies with the Aryan family of speech. The samples of ancient Guanche pottery of which we have engravings show rude execution but interesting design. The review of Mr. Charles H. Ashdown's "St. Albans Historical and Picturesque" is worth attention. The writer does not hesitate to express his mind freely as to the irreparable damage that has been done to the noble and historic abbey by one rich man who knows little of architecture, and to whom history, so far as it appeals to higher natures, is a complete blank. Mr. John Ward gives us a very good account of the Museum at Carleton. We gather that it is full of objects of great interest. Mr. F. J. Snell discourses on wassailing apple-trees, a custom which does not seem to be quite extinct. Mr. T. W. Shore has a learned paper on "Traces of the Jutes in Hampshire and the Isle of Wight." We have no hesitation in accepting his conclusions.

#### ETYMOLOGICAL NOTES.

##### I.

##### "TO CURRY FAVEL."

IT is generally known—or, at any rate, the information may be found in all the larger English dictionaries—that the phrase, "to curry favour," is a corruption of "to curry Favel," and that Favel is the old French *fauvel*, a "fallow" horse, here used as the proper name of an allegorical animal typifying hypocrisy or duplicity. It is further known, though not so widely, that the phrase, *to curry Favel* (French, *estriquer, torcher Fauvel*; German, *den fallen Hengst streichen*) owes its general currency, if not absolutely its origin, to the *Roman de Fauvel*.

An account of this romance (which is in two books, the first finished in the year 1310, the second in 1314) is given by M. Paulin Paris in his *MSS. français de la Bibliothèque du Roi* (I., 306); a promised article on the subject by M. Gaston

\* This fact is pointed out by Le Roux de Lincy, *Livre des Proverbes*; for the reference to this work I am indebted to the kindness of M. Paul Meyer.



Paris in the *Histoire littéraire de la France* has not yet appeared. In this poem, Fauvel is a sort of counterpart of Reynard the Fox, whose cunning hypocrisy wins for him the homage of all classes, including the highest dignitaries in Church and State.

But why should Fauvel have been taken as the hero of the story? In other words, how did it come to pass that a "fallow" horse was regarded as an emblem of hypocrisy? To this question no satisfactory answer appears to have been given. Heyne's new German dictionary says that "fallow" horses were ridden by great personages, and therefore "to curry the fallow horse" means to ingratiate oneself with the great. But this does not explain why "to ride the fallow horse," both in French and German, meant "to act with duplicity." The answer which I wish to suggest is that Fauvel represents the "pale horse" (*equus pallidus*) which in the Apocalypse (vi. 8) is ridden by one "whose name is Death." According to patristic exegesis the rider was Antichrist (so in St. Ambrose); and in the twelfth century his "pallid" steed was explained as representing the hypocrites who gain a reputation for sanctity by the ascetic pallor of their countenances. The following quotation from Richard of St. Victor (*died 1173*) will make this clear:

Quid est enim equus pallidus, nisi hypocritarum populus, qui, dum ut de religione laudetur, per jejunia, et diversas incommoditates semetipsam coram aspectibus humanis graviter efficit, viribus exhaustis, et sanguine minorato moribundus pallescit, qui fidelibus eo perniciosis existit, quod ficta religione malitiam suam velans foris se bonum ostendit? (*Comment. in Apocalypsin*, Opera ed. Migne p. 769.)

I do not know whether *fauve* or *fauvel* has been found in Old French applied to the horse mentioned in the Revelation; but the etymological equivalent is used in this passage in Luther's Bible and some earlier German translations (*ein fahles pferd*), and in Diodati's Italian version (*un caval falvo*). The following quotation from the English version of the *Roman de la Rose* may both illustrate what has been said above and receive illustration from it (ll. 7391 ff.).

"That false traitouresse untrewa [Streyned Abstinence]

Was lyk that *falowe* hors of hewe,  
That in the Apocalips is shewed,  
That signifyeth the folk beshrewed,  
That been al ful of trecherye,  
And pale, thurgh hypocryse;  
For on that hors no colour is,  
But only deed and pale, y-wis,  
Of suche a colour enlangued;  
Was Abstinence, y-wis, coloured;  
Of her estat she her repented  
As her visage represented."

I quote these lines from Prof. Skeat's text in his splendid new edition of Chaucer, only altering *salowe*, in the second line, into *falowe*—a change which I think the foregoing remarks sufficiently justify. The French original has merely *cheval* without any adjective—at least, according to Méon's and Michel's editions. It is probably not admissible to suggest that the MS. followed in the English version may have had *fauvel* instead of *cheval*; the supposition is not really necessary, as the English translator may very probably have been acquainted with what may be called the common European rendering of *pallidus* in the passage of the Apocalypse. It is not surprising that Thynne's edition of 1532 has substituted the then more intelligible word *salowe*; but probably a "sallow horse" was never heard of before or since. It should be remembered that although, like many other colour-words, the adjective *fallow* (*fahl*, *fauve*)

\*Dante's "Riccardo, Che a considerar fu più che viro."

has had various meanings, its primary sense is much the same as that of *pallidus*, with which, indeed, it is etymologically cognate. Compare Chaucer, *Knights Tale* 506,

"His hewe falwe, and pale as asshen colde."

I may mention, in conclusion, that an explanation, identical with that of Richard of St. Victor, appears in a marginal note to Rev. vi. 8, in the later Wycliffite version. The words are: "A pale hors, that is, ipocritis shewing hem holie to the peple, though thei be not."

## II.

## "DEADLY FEUD."

The ultimate etymology of the word *feud*, meaning "enmity," "vendetta," is perfectly clear: it is the Germanic *\*faithō*, an abstract noun from the word which appears in English as *foe*. The immediate source in English seems to have been the Old French *faide*, *feide*, from mediaeval Latin *faida*, adopted from the Old High German *fehida*; though it is not improbable that the adopted word has coalesced with the representative of the Old English *fehhu*. This, however, explains only the obsolete forms *feide*, *fede*, &c. It is obvious that *feide* or *fede* cannot have become *feud* by any regular process of phonetic development; and the received explanation of the change is that it is due to the influence of the word *feud*, a feudal benefice. A very brief statement of facts will suffice to show that this explanation is quite untenable.

From the fourteenth to the sixteenth century the word occurs, so far as the material collected for the *New English Dictionary* shows, only in Scottish use; and its form is invariably *feide*, *fede*, or something phonetically equivalent. Shortly after the middle of the sixteenth century it comes into somewhat frequent use in English books, being sometimes expressly said to be a Scottish or Northern word. But what is curious is that the Scotch form was not adopted; instead of *feide* we find *foode* (Painter, 1566), *feud* (Lambard, 1568), *feode* (Spenser, 1596), *fuid*, *fuide* (Stanyhurst, 1583, Preface to Authorised Version of the Bible, 1611), *fude* (Florio, 1598). Other forms in the sixteenth and early seventeenth centuries are *feaud*, *feaud*, *feode*. Now I think no one would maintain that these forms can possibly be due to the influence of the anglicised form of *feudum*, even if that word could be shown to have been in common use in the sixteenth century. But *feud* in the sense of feudal benefice was never more than a technical term of rare occurrence, and the earliest instance of it known to me is in Selden (1614). And there is no such affinity between the senses of the two words as would account for the one having been assimilated in pronunciation and spelling to the other.

A valid explanation of the modern form is therefore still to seek. The only conjecture that occurs to me is that *foode*, *feode*, *feud*, &c., represent a Northern English (not Scottish) *\*faehood* (or *-hude*) = *foe-hood*. It is noteworthy that some writers of the seventeenth century actually have the phrase "deadly foehood" synonymous with "deadly feud." I am quite aware that my suggestion is somewhat adventurous, and shall be greatly obliged to any reader who will propose a better solution of the difficulty.

HENRY BRADLEY.

## SELECTED FOREIGN BOOKS.

## GENERAL LITERATURE.

- ANDREAS-SALOMÉ, L. Friedrich Nietzsche in seinen Werken. Wien: Konegen. 6 M.  
BAILLEUACHE, Marcel de. Souvenirs intimes d'un Lancier de la Garde impériale. Paris: Ollendorff. 3 fr. 50 c.  
BECK, L. Die Geschichte d. Eisens in technischer u. kultur-geschichtlicher Beziehung. 2. Abthg. 1. Th. Das 16. u. 17. Jahrh. 4. Lfg. Braunschweig: Vieweg. 5 M.  
BEYKO, J. Erfr. v. Die Reise S. M. "Zrinyi" nach Ost-Asien, 1890—1891. Wien: Gerold's Sohn. 6 M.

- DIEROW, P. Die Pädagogik Schleiermachers im Lichte seiner u. unserer Zeit. Halle: Niemeyer. 4 M.  
DUCROS, L. Diderot: l'homme et l'écrivain. Paris: Didier. 3 fr. 50 c.  
DUTCHESKI, A. J. Ritter v. Beurtheilung u. Begriffs-bildung der Zeit-Intervalle in Sprache, Vers u. Musik. Leipzig: Schulze. 2 M.  
FRESSDORFF, F. Briefe König Friedrich Wilhelms I. v. Preussen an Hermann Reinhold Paull. Göttingen: Dieterich. 3 M. 60 Pf.  
FÜRST, R. August Gottlieb Meissner. Eine Darstellg. seines Lebens u. seiner Schriften. Stuttgart: Göschen. 6 M.  
HAYARD, H. La France artistique et monumentale. T. IV. Paris: Lab. Illustrée. 45 fr.  
HIRSCHBERG, J. Um die Erde. Eine Reisebeschreibung. Leipzig: Thieme. 12 M.  
LOONEN, Ch. Le Japon moderne. Paris: Flon. 4 fr.  
MALOT, Hector. La famille. Paris: Flammarion. 15 fr.  
NARRICH, P. Das Dogma vom kausalen Altertum in seiner geschichtlichen Entwicklung. Leipzig: Hirschfeld. 7 M. 60 Pf.

## THEOLOGY.

- KUNZE, J. De historiae gnosticae fontibus novae quaestiones criticae. Leipzig: Dörfling. 1 M. 60 Pf.

## HISTORY, ETC.

- BABEAU, Alb. La Province sous l'Ancien Régime. Paris: Firmin-Didot. 12 fr.  
BAUDILLANT, H. Gentilshommes ruraux de la France. Paris: Firmin-Didot. 10 fr.  
BERTHA, A. de. François-Joseph et son Règne (1848—1888). 3 fr. 10 c. L'Archiduc Rodolphe. 3 fr. 50 c. Paris: Wethauer.  
BUTLER, Fl. Abt Berchtold v. Falkenstein (1844—1879). St. Gallen: Huber. 2 M.  
CORPUS papyrorum Aegypti. Papyrus démotiques du Louvre. 3e fasc. Paris: Leroux. 18 fr.  
CRAMPE, R. Philopatris. Ein heidn. Konvettikel d. 7. Jahrh. zu Constantinopel. Halle: Niemeyer. 1 M. 80 Pf.  
CROABRON, A. La Science du point d'honneur. Paris: May & Motteroz. 15 fr.  
DES MICHELIS, Abel. Les annales impériales de l'Annam. Fasc. 3. Paris: Leroux. 10 fr.  
GESCHICHTSBLÄTTER d. deutschen Eugenotten-Vereins. II. 9. u. 10 Hft. Magdaburg: Hainichenhofen. 1 M. 10 Pf.  
GSELL, St. Recherches archéologiques en Algérie. Paris: Leroux. 10 fr.  
PUBLICATIONEN aus den k. preussischen Staatsarchiven. Preussen u. die katholische Kirche seit 1640. Hrg. v. M. Lehmann. Leipzig: Hirzel. 28 M.  
SACKUR, E. Die Cluniacenser in ihrer kirchlichen u. allgem.-geschichtlichen Wirkamkeit bis zur Mitte des 11. Jahrh. 2. Bd. Halle: Niemeyer. 12 M.  
UNTERSUCHUNGEN zur deutschen Staats- u. Rechtsgeschichte. 46. Hft. Das germanische Recht im Heland v. Emil Lagenbusch. Breslau: Koebner. 2 M. 60 Pf.  
URKUNDEN, ägyptische aus den k. k. Museen zu Berlin. 10. Hft. Berlin: Weidmann. 2 M. 40 Pf.

## PHYSICAL SCIENCE.

- BONNIER, G. et G. de LAYENS. Flore de la France. Paris: P. Dupont. 9 fr.  
SCHULZ, A. Grundzüge u. Entwicklungsgeschichte der Pflanzenwelt Mitteleuropas seit dem Ausgange der Tertiärzeit. Jena: Fischer. 4 M.

## PHILOLOGY, ETC.

- CORDIER, H. Bibliotheca sinica. Supplément: Fasc. II. Paris: Leroux. 12 fr.  
HALÉVY, J. Les deux inscriptions hébreennes de Zindjirli. Paris: Leroux. 6 fr.  
HERONDAS, Mimamben. Eingeleitet, übers. u. versehen v. S. Mekler. Wien: Konegen. 1 M. 60 Pf.  
KRAUS, C. Deutsche Gedichte des 12. Jahrh. Halle: Niemeyer. 7 M.  
MUELLER, D. Albrecht v. Johannsdorf. Ein Beitrag zur mittelhochdeutschen Metrik. Leipzig: Fock. 1 M. 20 Pf.  
FISCHER, R. Die Hofdichter des Lakemanaena. Göttingen: Dieterich. 3 M. 60 Pf.  
SCHULENBURG, A. C. Graf v. der. Die Sprache der Zimalian-Indianer in Nordwest-America. Braunschweig: Sattler. 60 M.

## CORRESPONDENCE.

## THE SUPPOSED WORK OF ST. ADAMNAN.

Oxford: March 12, 1894.

I grieve to have taken up so much of the ACADEMY's space with a theory which can no longer be maintained. Mr. Mowat, one of the curators of the Bodleian Library, has pointed out to me that the postscript containing *adunam* and the passage containing *Inolece* both occur in St. Jerome's Letter to Fabiola (Ep. 64).

E. W. B. NICHOLSON.

## THE OGAM SIGN X.

Bournemouth.

As a contribution towards fixing the value of the Ogam sign X, referred to in recent letters in the ACADEMY, I am desirous, with your permission, to submit to those interested in such subjects a detailed and classified list of all the inscriptions known to me in which this difficult

figure occurs. For the text of the Irish examples I have followed Mr. Brash (*Ogam Inscribed Monuments of the Gaedhil*), and in the case of those from Pictland I have used my own readings (*Origins of Pictish Symbolism*). These versions, of course, may be questioned; but for present purposes I believe they will sufficiently serve, the groups being clear enough in the parts that concern this special inquiry.

As formerly shown, the Ogam X, though equated with diphthong EA in the Ballymote MS.,\* cannot in some examples have that value, but can only represent a consonant. This consonant I and others have supposed to be a guttural—not perhaps G pure and simple, for it stands beside that letter in the Aghabulloge, Tinnahally, and Killogrone inscriptions—but possibly G or K passing into semi-vowel sounds, as in the case of one of the Runes (formed like the Ogam X traversed by a vertical line), which, to quote from Canon Isaac Taylor, "had the power sometimes of G, sometimes of H, and often of X or A" (*Greeks and Goths*, p. 98). "These phonetic developments are regular," continues the writer, "as we see from the Anglo-Saxon *ge-mang*, which became *hi-mong* in Northern and *a-mong* in Southern English. So also Anglo-Saxon *be-ge-ondan* . . . *bi-hi-onda* . . . *be-y-ond*." As I have elsewhere stated, I am inclined to think that the Ogam sign was a "semi-consonant, with a pronunciation variously combining H guttural with C or G, or softening into Y, . . . compare Talluorh, equivalent to Talore or Talorg, in the Aboyne Ogam" (*Pict. Sym.*, pp. 60, 75). In Scandinavian, "EA (YA) . . . though found everywhere, is peculiarly Old English . . . probably often a very rapid EA, rather than a hard and mechanical Ya" (Stephens, *Scandinavia*, i. 137). Among modern letters, perhaps Y, in its various functions, is the nearest general equivalent to the Ogam sign X. It will be found that in few, if any, cases could X equal P, save, perhaps, on the Newton and Aglish Stones, as well as in the familiar Crickhowel example, the authority for that attribution—though even there such a form as Turgil, Turgil, or Turchil (= modern Torquil or Torcul) might furnish a better name than Turpil, if, as some writers think, the Ogams in Wales belonged to a Gaelic race.

I have tentatively classified the inscriptions thus: (I.) Where X may equal a guttural consonant. (II.) Where it may equal a diphthong or vowel. (III.) Where it is abnormally placed in relation to the stem-line. (IV.) Where other figures have been taken for the sign.

## CLASS I.

- Ann Corr Xo May* . . . [*Guudg Xtt*]. Aghabulloge, Cork. (Brash, p. 130.)  
*Care Xaitaworu* . . . eo. Roovesmore, Cork. (Brash, p. 150.)  
*Broinienas Xcinetad Drenalogos*. Monattagart, Cork. (Brash, p. 163.)  
*Xilagdo*. Aglish, Kerry. (Brash, p. 187.)  
*Goucthas Monne Ma Xcini*. Royal Irish Academy—from Kerry. (Brash, p. 190.)  
*Xefritti*. Ballintagart, Kerry. (Brash, p. 201.)  
*Maggi Iari Xi Maggi Moccoe Doffinias*. Ballintagart, Kerry. (Brash, p. 201.)  
*Iminaga Xi* . . . *ggi Mu* . . . Ballintagart, Kerry. (Brash, p. 205.)  
*Dego Magi Mucoi Toica Xi*. Dunloe, Kerry. (Brash, 232.)

\* Mr. Macalister reasonably questions the late Mr. Brash's statement that "some writers have asserted that r was represented by the same symbol as ia" (*Og. Mon.*, p. 59). May not this be a misprint or inadvertence, as the author did not live to complete his work? In the Index (pp. 416, 418), the name Iain or Iphin (gooseberry) is given to the sign; but in the text (p. 59) that name is rightly assigned to the distinctive ia symbol, while the X bears the designation Eabad (aspen).

*Mag . . . a Xaco . . . q . . . .* Kiltera, Waterford. (Brash, p. 260.)  
*Iddai Qann Forrerri Xua Isii*. Newton, Aberdeenshire. (*Pict. Sym.*, p. 71.)

## CLASS II.

- [*Ann Corr Xo May* . . .] *Guudg Xtt*. Aghabulloge, Cork. (Brash, p. 130.)  
*Dinis X* . . . Coolineagh, Cork. (Brash, p. 131.)  
*Pegoanai Magi Xgod* . . . Cooldorrihy, Cork. (Brash, p. 160.)  
*Conun Xtt Mogi Conuri*. Glenfais, Kerry. (Brash, p. 175.)  
*Ann T Xgann Mac Deglann*. Tinnahally, Kerry. (Brash, p. 214.)  
*nm Mol Xg* . . . *mir . . . d M. . . . f* . . . *X*. Killogrone, Kerry. (Brash, p. 240.)  
*Minodur — Muad — Cnaems Xch — CXilach — Ma Xlnair X — Ma Xhudaig — Ma Xlnair X*. Silver Brooch; Ballyspellan, Kilkenny. (Brash, p. 290.)

## CLASS III.

- Logogi Magi Er Xnan*. Killeenadreena, Kerry. (Brash, p. 241.)  
*Tur Xll*. Crickhowel, Wales. (Brash, p. 331.)  
*X Tluicuhatts : Akaahhtimann : Hocfeff : Ned-tonn*. Lunnasting, Shetland. (*Pict. Sym.*, p. 76.)

## CLASS IV.

- Naalluorr Ann Urraddt [Ma?]effe Aarroccs*. Burrian, Orkney. (*Pict. Sym.*, p. 76.)  
*Maggi Talluorh Pfennac Abborfihhaan*. Aboyne, Aberdeenshire. (*Pict. Sym.*, p. 75.)  
*Alladall Orraadd M[a]gg Nuuffhri [A]nn*. Golspie, Sutherland. (*Pict. Sym.*, p. 75.)

It will be seen that the Aghabulloge inscription appears both in Class I. and Class II., as in that case the sign occurs twice with apparently differing values. In Class III., the sign is below the stem-line in the Killeenadreena and Crickhowel inscriptions. At Lunnasting the X is not on the stem-line, but precedes it, as if a mere initial sign—as sometimes in Runic inscriptions (Stephens, *Scandinavia*, ii. 792). In the Burrian Ogam the form is a vertical line across the stem, diagonally crossed by a long slanted line, not the common X, but perhaps M.A. In the Lunnasting, Burrian, Aboyne, and Golspie inscriptions, there is a form consisting of two angled scores across the stem-line with their angle-points opposite. This has been taken for the X sign; but the scores are entirely separate, and I have always read them as A.A. In the Bressay (female) inscription—Cro[e]sec : Nahhtfdadd : Datrr : Ann (*Pict. Sym.*, p. 75)—the initial letter in the recognised word "Ann" is a single A of this description. In the Burrian Ogam we have a group composed of six similar angled vowel-scores—three on either side, angles opposed—which cannot well be anything but U, U; and, if so, by analogy the two opposed angled vowel-scores should no doubt be A, A.

## SOUTHSK.

## "TYPOLOGY."

London: March 2, 1894.

In the ACADEMY for August 29, 1885, there appeared a description of an impression left in an early printed book (a Psalter, Venice, 1487) of a type which had accidentally slipped from its place (or been drawn out by a hasty application of the "dabber.")

I have just discovered, in a fine copy of the first edition of Trissino's *Italia Liberata* (Venice and Rome, 1547-8, 3 vols.), another example of this curious phenomenon, which may perhaps interest students of what must be called "Comparative Typology."

It is on the back of p. 107 in vol. iii. A full length impression of the type is left.

It is a shade less than three-quarter inches long, less than one-eighth inch wide, and must have been thin, since the accident of its slipping

has only destroyed the impression of three letters on each side of it. The end touches the left margin and top of the page.

GEO. H. POWELL.

## APPOINTMENTS FOR NEXT WEEK.

- SUNDAY, March 18, 4 p.m. Sunday Lecture: "Recent Discoveries about the Sun," by Sir Robert Ball.  
 7.30 p.m. Ethical: "Women in the Family and in the Community," by Miss M. S. Gilliland.  
 MONDAY, March 19, 4.30 p.m. Victoria Institute: "A Possible Cause for the Origin of the Tradition of the Flood," by Prof. J. Prentiss.  
 8 p.m. Incorporated Society of Authors: General Meeting.  
 8 p.m. Aristotelian: Symposium—"The Relation of Language to Thought," by Miss E. E. Constance Jones, Mr. J. S. Mann, and Mr. G. F. Stout.  
 8.30 p.m. Society of Arts: "Indian Railway Extension," by Mr. Joseph Walton.  
 TUESDAY, March 20, 7.45 p.m. Statistical: "Statistics of Pauperism in Old Age," by Mr. Charles Booth.  
 8 p.m. Civil Engineers: Discussion, "The Prevention and Detection of Waste of Water," by Mr. Ernest Collins.  
 8.30 p.m. Zoological: "The Myology of the Sciuriformes and Hystricomorphine Rodents," by Mr. F. G. Parsons; "Notes on *Cynogale bennetti*," by Babu Ram Bramha Sanyal; "The Osteology of certain Cranes, Rails, and their Allies, with Remarks upon their Affinities," by Dr. E. W. Shufeldt.  
 WEDNESDAY, March 21, 8 p.m. Geological: "The Origin of Certain Novaculites and Quartzites," by Mr. Frank Butley; "The Occurrence of Perlitic Cracks in Quartz," by Mr. W. W. Watts.  
 8 p.m. Microscopical: "The Uropodinae," by Mr. A. D. Michael.  
 8 p.m. Meteorological: "Relation between the Mean Quarterly Temperature and the Death Rate," and "Duration and Lateral Extent of Gusts of Wind, and the Measurement of their Intensity," by Mr. W. H. Dines; "Effect on the Readings of the Dry Bulb of the Close Proximity of the Reservoir of the Wet Bulb Thermometer," by Mr. F. Gaster; "The Calculation of Photographic Cloud Measurements," by Dr. K. G. Olsson; "Sudden Changes of the Barometer in the Hebrides on February 23, 1894," by Mr. R. H. Scott.  
 8 p.m. Folk-Lore: "P. lish and Serbian Demology as exemplified in their Folk-Tales," by Mr. J. T. Naake.  
 8 p.m. Elizabethan: "The Elizabethan Sonneteer," by Mr. J. E. Baker.  
 THURSDAY, March 22, 8 p.m. Chemical: Anniversary Meeting.

## SCIENCE.

## THREE TRANSLATIONS OF HERODAS.

- I mimi di Heroda*. By G. Setti. (Modena.)  
*Die Mimiamben des Herondas*. Deutsch mit Einleitung und Anmerkungen. By Otto Crusius. (Göttingen.)  
*Les Mimes d'Herondas*. By G. Dalmeyda. (Paris.)

THE first of these three small volumes is a translation into Italian prose of the newly-discovered Mimes of Herodas. Twelve engravings from the antique illustrate the various scenes which the mimographer has placed so vividly before us. Among them is the well-known picture of a schoolroom with boys seated conning their lessons, each watched by his attendant pedagogue; while on the right of the painting a young man, switch high in air, is administering corporal chastisement to a delinquent, whose arms are supported on the shoulders of a somewhat older youth, while his feet are held up from the ground by a boy behind him.

Setti's work was mostly written before the publication of Crusius' *Untersuchungen*; and the translation would probably have been considerably modified by a careful study of that work. But the translation is only a part, and not the best part, of the book. In sixty-five pages of Introduction (*Proemio*) Setti speaks of the discovery of the papyrus, its publication almost simultaneously by Kenyon and Rutherford, the state of our knowledge of Herodas before the discovery, the new light in which he is now presented, the character of his poetry,



his probable date, the writers of Alexandrian or subsequent epochs with whom he may be compared, or who seem to have been modelled upon him. Each Mime is analysed, and the accompaniments of each scene in these little dramas of everyday life sketched. Of the introductions to Herodas which I have read, this appears to me the best as regards its judicial, and at the same time interesting, estimate of the Mimes as a literary product. Setti is inclined to rank them very high. Herodas (such he considers the better spelling of the name, as it is certainly the form which MSS. most frequently present) is "a new star rising on the horizon of poetic idealism," not, indeed, comparable with Theocritus, whose enchanting pictures of rustic life and scenery find no parallel in the Mimes, but unique in the delicacy and clearness with which he has represented and idealised the varieties of common and everyday existence. Of his types—the procuress, the pander, the incorrigible boy, the women in the temple of Asklepios, the jealous lady, the women in confabulation, the shoemaker—Setti inclines to prefer the fifth, herein agreeing with Piccolomini; allowing, however, that others—e.g., Weil and Crusius—rank the second (Battarus) higher. A larger number of readers, I fancy, will agree with me that Cottalus (III.) is the best sketch of an idle boy that has ever been drawn. In some cases, as in VI. and VII., the lacunae in the papyrus unhappily mar the effect, and leave an imperfect impression. Over these two, which are obviously connected, an animated controversy has been raised; but there can be little doubt, as Setti shows, that the prevailing view, which Rutherford was the first to propound, and this alone, gives an adequate explanation of the mystery. Readers of the Mimes will do well to refer on this point to pp. xiv., xvii. of the *Proemio*. That Herodas not only pleased his contemporaries, but was conscious of his success, is probable from the fragment in which he compares himself with Hipponax, the minstrel of old time, as singing choliambi to the listening Ionians. As illustrating the Mimes, Setti considers Lucian—especially the *Dialogues of Courtesans* and the Letters of Alciphron—the most fruitful field. He emphasises, very justly, the fact, hardly yet weighed adequately, particularly in its connexion with the epoch of Herodas, that women are the central figures of almost all the Mimes. II. is, of course, an exception, yet even here Battarus produces his maltreated girl, to work more effectively upon the feelings of the judges. At least half of the humour of III. is the representation of Cottalus' enormities by his distracted mother.

Setti pays a well-deserved compliment to England, and specially to the authorities of the British Museum, for the re-discovery of the two finds, unequalled in importance—the *Ἀθηναίων Πολιτεία* and Herodas. Were Leopardi alive, he would repeat, with better reason, his verses to Mai. Yes, Mai's discoveries alone, in the early part of this century, can be compared with these, and with the earlier discovery (about 1850) of Hyperides: all alike the fruits of English enterprise and activity.

The new German translation of the Mimes by Crusius is in blank verse, occasionally varied by lines of shorter length. This form of verse he selected, in preference to the choliambi of the original, from a conviction that Schlegel's criticism on German experiments in this metre—

"Der Hinkiambus ist ein Vers für Kunst | richter,  
Die immerfort voll Naseweisheit mit | sprechen,  
Und eins nur wissen sollten, dass sie nichts | wissen"—

is justified by fact. The new version, the first, I believe, in blank verse which has been attempted, is spirited and very faithful to the Greek; more than this I do not venture to say. It is regrettable that so accomplished a poet as the late J. A. Symonds did not experiment on Herodas: his version, drawn up under the superintendence of Mr. Walter Headlam (whose edition, it is to be hoped, will not much longer be delayed), of course, exhibits his unrivalled command of our language; but, alas! it is in prose. It will be found in the second of Symonds's two volumes, now greatly expanded, on the Greek poets.

The Introduction, which Crusius has drawn up mainly for those who cannot read the Mimes in their Greek form, gives a *résumé* of his own and other researches. Much of the more recent criticism on them is noticed and sometimes adopted; in particular, the edition of Meister and the French work of Dalmeyda are hailed with the recognition which they justly claim. Chap. ii. gives an analysis of each poem in succession. The only point on which I feel inclined to quarrel is Crusius' acceptance of Diel's opinion that the anger or fury of Cottalus' mother is exaggerated. I can find in this exquisite sketch nothing that is not strictly true to nature. A few lashes more or less from a schoolmaster who knew his trade would hardly do much harm; and Cottalus is nowhere represented as a delicate or tender boy: on the contrary, he plays with porters, is not afraid of getting his back abraded, sits on the roof of the house with his feet dangling, and is known to the whole neighbourhood as Metrotim's scapegrace.\* Chap. iii. reviews the arguments of date. It is provoking that they are, to my judgment, all unconvincing: that is to say, they are of a kind which only amounts to establishing a probability: of a kind which a single distinct chronological statement from antiquity would outweigh. Such, particularly, are the arguments drawn from the line, I. 30—

θεῶν ἀδελφῶν τέμενος, ὃ βασιλεὺς χρηστός,

and from the mention of the town Ἄκη in II. 16. To an Englishman the readiness with which Herodas is accepted on the continent as belonging to the era of the early Alexandrian poets and the first Ptolemies, is surprising. I say nothing of Maron, though I see that Mr. E. M. Thompson, in his work on Palaeography, adds his weighty authority to the supporters of the Augustan date. But, as

\* Has any one noticed the resemblance of the page-boy in Sir W. Scott's *Fortunes of Nigel*, c. xi. He is by this time playing at hustle-cap and chuck-farthing with the most blackguard imps upon the wharf."

yet, to my knowledge, no one has suggested that Herodas may have lived 100 or 150 years later than the Germans agree to place him—that is, about 150 or 100 B.C. This, indeed, would be necessary if, as occurred to me in reading the epigram, the words of A. P. ix., 519.3, 4—

Πόμαι, ὡς ὕφελ' ἔν γε καὶ ἔγκαρον ἀνδρὸς ἀράξας  
Ἐργμα Φιλίππου ἐξέπιον κεφαλῆς—

might be taken as a basis for restoring II., 73, reading there Φίλιππος, and explaining in both cases of Philip V., king of Macedonia from 220—179 B.C., a view which I hope to state more at length elsewhere.

Chap. iv. sketches the gradual development of the Mimiambus, the name from which Herodas seems to have himself designated his book of poems, Mimiambi, or Mimi in iambi. The first appearance in Greek literature of character-types corresponding to those of Herodas is, perhaps, to be found in the Sicilian Epicharmus, then, somewhat later, in Sophron, another Sicilian, whose Mimes were written, as the too scanty fragments show, in a kind of rhythmical prose. Sophron is believed to have largely influenced the form of Plato's Dialogues, as well as the greatest creation of the Hellenistic age—the New Comedy. It is probable that from Sophron was borrowed the main outline of Herodas' Mimiambi, alike in their short compass and their coarse, realistic humour. For the actual metre, however, he himself states that he had made Hipponax his exemplar:

μεθ' ἱππῶν ἅπαντα τὸν πάλαι [κλεινὸν]  
τὰ κύλλ' ἀείδειν Σουθίδαις ἐπέουσιν.

Crusius shows how admirably this metre suited the poet's purpose, by the prose-like and matter-of-fact character which the spondee in the sixth foot gives; and how the halting rhythm (choliambus), which is too marked to please in a lengthy composition, is highly effective in a short sustained scene. On this point much has still to be said. The two great masters of choliambic in Roman literature, Catullus and Martial, seem to have bound themselves by far stricter rules than Herodas. A line like II., 10—

οὐτε νόμον οὐτε προστᾶτην οὐτ' ἔρχοντα—

pure prose, and almost directly taken from some orator, has few parallels in these; though Catullus' *Oratorem in Antium petitorem* is a pretty close approximation.

Chap. v. touches on the question, whether the Mimiambi were meant for acting or merely for reading; chap. vi., on the translator's aim in his version. The volume concludes with some notes in which the American J. H. Wright's interesting article on Herodas in *Harvard Studies* for 1893 is criticised; and new views from the later writers on Herodas are discussed or adopted. Some fluctuation of opinion is perceptible here, as compared with Crusius' earlier views in his Teubner edition and the *Untersuchungen*; but this is inevitable in the damaged and lacunose condition of the papyrus.

The French work of Dalmeyda is on the same lines as that of Setti. There is an introduction, a prose translation, and notes on the readings and interpretation. The

characterisation of his Mimes is excellently done, and may be quoted :

"L'art du poète consiste à leur (*i.e.*, les femmes) prêter un naturel, une aisance qui nous confond. Elles ne sont pas cyniques, car le cynisme implique bravade et défi: leur ton et leurs manières n'ont rien d'étudié, elles vivent pour elles-mêmes. C'est là le grand art du poète. Il crayonne des personnages à leur insu, le modèle pose sans le savoir."

Higher praise of the poet would be impossible. But I do not agree with Dalmeyda in finding misogyny in Herodas. In the first poem the procuress is only an average type of the class, and sets off by contrast the virtue of Metriche. In III., Cottalus' mother is perhaps somewhat peremptory in the number of lashes she orders the school-master to give him, but at heart she is a true mother: certainly no fury, no Megaera. In IV., the women in the temple of Asklepios chatter after their kind, but without a trace of anything vicious or corrupt. It is only in V., VI., VII. that the more sensual side of Greek life steps forward, and in a very marked way; but the text of the two last is in many places so wholly irrecoverable that we can only arrive at an imperfect idea of the real impression conveyed. Nor is it legitimate to infer from the eight specimens which accident has preserved that the far greater number lost must have dealt either mainly or exclusively with the characters of women. It would be a fairer inference that they were all drawn from common or low life. And here is our loss. Who does not recall the low-life sketches of Petronius in the *Cena Trimalchionis* as the best samples of pure comedy that Latin literature has preserved? They have a reality far beyond Plautus. Similar is the loss of Herodas. We cannot doubt, from the excellence of what has survived, that our knowledge of Greek life has suffered immeasurably from the destruction of the remainder.

Again, I dissent from Dalmeyda when he says that the Mimiambi have all the qualities of good familiar prose, and quotes Horace's *nisi quod pede certo differt sermoni, sermo merus*. If it were so, the occasional lines of mere prose would not stand out in such marked relief from the main body of each poem, nor would the effect produced be so distinct. To me it would never occur to compare them with the trimetres of Plautus, nor, indeed, with comedy at all. That is to say, they are exquisitely finished, and whatever carelessness is admitted is intentional. But the art of Herodas need not be Alexandrian, nor is much gained by the comparison with Callimachus and Apollonius Rhodius on pp. 50, *seq.* The newly found fragment of the "Hecate," which Dalmeyda does not seem to have heard of, no doubt introduces occasional homely touches, as in the description of morning (p. 12, ed. Gomperz, 1893)—

ἡδὴ γὰρ ἑωθινὰ λύχνα φαίνει,  
αἰδεῖται καὶ τοῦ τινὸς ἀνὴρ ὀδυνήσας ἡμαῖον·  
ἔγρει καὶ τιν' ἔχοντα παρὰ πλοῦτον οἰκίον ἔξω  
τετριγμένον ὅπ' ἀμαζαν, ἀνιδέουσι δὲ πικνοὶ  
δύμοι χαλκῆτες κωφόμενοι ἔσθον ἀκούων.

But no real conclusion can be drawn from this or similar poetical realisms as to the co-existence of Callimachus and Herodas.

We might as well say that realism in poetry was a special phenomenon of the third century B.C. The most that can be said on this head is that it became then a resource of poetical art more consciously than before.

ROBINSON ELLIS.

#### SCIENCE NOTES.

MESSRS. SWAN SONNENSCHNEIN & Co. will shortly publish a new book by Mr. J. W. Tutt, under the title of *Woodside, Burnside, Hillside, and Marsh*. It will consist of a series of illustrated literary sketches, on somewhat similar lines to the author's "Random Recollections of Woodland, Fen, and Hill," and will describe a series of natural history rambles in various parts of Kent and the Scotch Highlands, dealing with the natural objects and phenomena observed (geological, ornithological, entomological, botanical, and geographical) in a popular way, yet from the standpoint of the most recent scientific knowledge.

THE anniversary meeting of the Chemical Society will be held on Wednesday next, when an address will be delivered by the retiring president, Dr. H. E. Armstrong, and the officers and council for the year will be elected.

At the meeting of the Victoria Institute, to be held on Monday next, at 4.30 p.m., in the house of the Society of Arts, Prof. J. Prestwich will read a paper, entitled, "A Possible Cause for the Origin of the Tradition of the Flood."

A PORTRAIT of the late Sir Richard Owen has been presented to the Geological Society by Mr. Ernest Swain.

THE Easter excursion of the Geologists' Association this year will be to Bournemouth, the director being Mr. John Starkie Gardner. The president for the current year, elected at the last meeting, is Lieut.-Gen. C. A. McMahon.

THE council of the Royal Meteorological Society have arranged to hold, in the rooms of the Institution of Civil Engineers, at 25, Great George-street, S.W., from April 10 to 20, an exhibition of instruments, photographs, and drawings relating to the representation and measurement of clouds. They will also be glad to show any new meteorological instruments or apparatus invented or first constructed since the exhibition of last year, as well as photographs and drawings possessing meteorological interest.

THE *Journal of Physiology* will henceforth be published by Messrs. C. J. Clay & Sons, at the Cambridge University Press Warehouse. The editors are Prof. Michael Foster, and Mr. J. N. Langley, both of Trinity College, Cambridge.

#### PHILOLOGY NOTES.

WE are glad to hear that the lectures which Mr. T. G. Pinches has been delivering at the rooms of the Society of Biblical Archaeology, on the Assyrian language and the cuneiform inscriptions, have been well attended and the interest well sustained. It is announced that, after Easter, Mr. Le Page Renouf will resume from last year his lectures on Egyptology.

MESSRS. T. & T. CLARK, Edinburgh, announce a new Hand-Dictionary of the Syriac Language, by Dr. C. Brockelmann, of Breslau, a pupil of Nöldeke. The printing is being executed in the well-known establishment of Drugulin, of Leipzig. For the "root-words," Lagarde's Syriac type is used; and for the "derivatives" a smaller size of the same fount has been specially prepared for this work. It will contain about 800 crown quarto pages, and

will probably be issued in Parts, No. I. of which will be ready early this year. Prof. Nöldeke is to contribute a Preface.

#### REPORTS OF SOCIETIES.

ELIZABETHAN.—(Wednesday, Feb. 21.)

FREDERICK ROGERS, Esq., in the chair.—Mr. Arthur C. Hayward read a paper on "Elizabethan Slang." Mr. Hayward said that we must be careful, in dealing with Elizabethan slang, not to judge it entirely by present-day standards; much of it is now recognised English, while much of our modern slang was good Elizabethan English. The word "slang" is of comparatively modern origin. The older word, which "slang" to some extent replaces, is "cant," the name given to the secret language of thieves, rogues, and vagabonds, introduced into England by the gipsies in the reign of Henry VIII. Harrison, in his description of Elizabethan England, records that the first deviser of "Canting" or "Pedler's French," was hanged by the neck. The "cant" language was a strange medley of Hebrew, Latin, Sanskrit, Greek, Wallachian, Spanish, Flemish, Dutch, Celtic, and bastard Italian. The practice of such speech is world-wide. We have the French "argot," the Spanish "Germania," the Italian "gergo," and even the vagabonds among the Hottentots have their secret language, known as "curze-cat." The first lexicographer to recognise the word "slang" in its present sense was Grose, in 1785. Thomas Harman, in his *Caveat or Warning to Common Cursitors* (1566), describes twenty-three varieties of rogues and vagabonds, and gives a list of cant-words and their meanings. The twenty-three divisions of the "canting-crew" are as follows:—Men: Rufflers, Upright Men, Hookers or Anglers, Rogues, Wild Rogues, Priggers of Prauncers, Palliards, Fraters, Jarkmen or Patricoes, Freshwater Mariners or Whip Jackets, Drummerers, Drunken Tinkers, Swaddlers, Abrams, and Kinchin Coes. Women: Demarders for Glimmer or Fire, Bawdy Baskets, Morts, Autem-Morts, Walking Morts, Daxies, Delles, Kinching Morts. One of Harman's descriptions contains a delightfully naïve remark. Says Harman: "Priggers of prauncers be horse-stealers, for 'to prig' signifieth, in their language, 'to steal'; and 'a prauncer' is a horse, so, being put together, the matter was playn. . . . I had the best gelding stolen out of my pasture that I had amongst others while this book was first a-printing." It was worth notice that the rogues and vagabonds, in revenge for his exposure of their professional secrets, seized upon Harman's name to enrich their vocabulary: "Harman" became a cant word for a pair of stocks. A careful perusal of Harman's list yields us some interesting results. Compare, for example, "Abram-man" with "to sham Abraham," or "play the old soldier"; "beck," for a constable, with our own slang word "beak." "Commision" is still the slang term for "a shirt," generally in the abbreviated form: "mish." The word is found in this sense in the works of Taylor, the Water-Poet. "Cofe" or "cove" occurs with its present slang meaning in the "Witt's Recreation" (1654). Our present slang words, "nab," meaning to steal, and "nob," meaning the head, are good old English words having the same meanings. "Nab-chete" meant a hat or cap. "Chete" was a kind of suffix with no apparently definite meaning, till its frequent use led to the present word "cheat." Mr. Hayward introduced a large number of other examples, and quoted specimens of "cant" conversation and "cant" verse from Harman, J. Awdeley, ("Fraternitie of Vagabonds") S. Rowlands, Beaumont and Fletcher, and other authorities. He then dealt at some length with the Elizabethan equivalents for modern slang words and phrases. Most of the slang terms were called into use to express the common wants and failings of every-day life: money, drink, its takers and its consequences. Numerous examples were quoted from the Elizabethan poets and dramatists. In connexion with slang terms for money, it was recorded that Dean Swift once got into the pulpit and gave out as his text: "He that giveth to the poor, lendeth to the Lord." His sermon was short. "Now, my brethren," said he,



"if you are satisfied with the security, down with the dust." "Legem Pone," as a slang term for money, had its origin in the two Latin words which head the first Psalm for the twenty-fifth morning of the month: March 25 being the first great payday of the year. And as ready money was not always to be had in those days any more than at the present time, we find in Sedley's "Mulberry Garden" (1668) one of the characters saying: "I confess my *tick* is not good." Ticket formerly meant, among other things, a tradesman's bill; and taking things on credit and having them entered on a bill was called "taking them on ticket." The expression is found in Cotgrave's "English Treasury":

"Your courtier is mad to take up silks and velvets  
On ticket for his mistress; and your citizen  
Is mad to trust him."

When, however, neither "ready rhino" nor "tick" was obtainable, the Elizabethan still had one resource left. He could "lay something in lavender." "Good faith! rather than thou shouldst pawn a rag more, I'd lay my ladyship in lavender—if I knew where," exclaimed one of the characters in the old play of "Eastward Ho." The origin of this phrase was, of course, due to the fact that lavender was placed among the pawned goods to preserve them. Among other interesting slang terms dealt with by Mr. Hayward was that of "ragomofin." It was first met with in "Piers Plowman," and meant "one of the demons of hell." In "Piers Plowman" they also met with "ragman"—made from "rage-man"—meaning "the devil." "Rag-mad's Roll," of Scotch origin, came into use as a slang term for a lying document or "rigmarole." Elizabethan slang terms for personal chastisement were fairly numerous, and most of them are still in use. "Oyl of whip," for instance, will be recognised in its modern equivalent "strap-oil." Slang terms for hanging were also plentiful; that useful contrivance known as a derrick being traced to a celebrated hangman named Derrick. "Get-penny," of the same meaning as our "catch-penny"; "green," meaning gullible; "brown-study"; "blue-bottle," meaning policeman; "peck," for meat; "pash," meaning to strike heavily, or "bash"; "drab," "frump," to speak by the card; "to cool one's heels"; "Jericho," meaning a place of banishment; "to put anyone's nose out of joint," "to come in pudding-time," "not worth a rush," "strike me luck," meaning to conclude a bargain; "to get the canvas"—or as latter-day slang has it "to get the sack"; "to lie with a latchet"; "to give the Whetstone," or, as the modern version runs, "give the biscuit" for the biggest lie (aptly illustrated by Bacon's remark to Sir Kenelm Digby on the latter boasting that he had seen the philosopher's stone), and compound words such as "bibble-babble" and "helter-skelter" were among the numerous slang expressions used in Elizabethan times. In conclusion, Mr. Hayward said that slang in the sixteenth century was by no means so general as at the present time. That slang has its use as well as its abuse, a very little consideration will, I think, show us. It is always pithy, and it is often witty. It enables us to express in a few words ideas and opinions which would otherwise necessitate the use of a great many, and which sometimes could not even then be adequately expressed. It is a training school wherein words and phrases can serve for a probationary period before being admitted into the language.—A discussion followed, which was opened by the chairman and continued by Messrs. W. H. Cowham, J. A. Jenkinson, W. F. Aitken, R. J. Parker, Edgar Ham, W. Rickard, Nugent Chaplin, and James Ernest Baker.

SOCIETY OF HISTORICAL THEOLOGY.—(Oxford,  
Thursday, March 1.)

PROF. DR. O. FELEIDERER, of Berlin, read a paper on "The Sources of the Theology of St. Paul, with especial reference to its Hellenic Elements." After analysing the psychological conditions of the apostle's conversion, the writer dealt with the processes of thought by which he became the creator of the doctrinal form of the Christian faith. From Gal. i. 11-12, it was inferred that, apart from the facts of the death on the cross and the appearances after the resurrection, other

traditions concerning the life or the teaching of Jesus contributed nothing to the theology of Paul. Even where he sets forth Christ as a moral example, he reflects only on his incarnation and death, not on his earthly conduct in life. Only by this abstraction from all externality could the ideal principle of the religion revealed in Jesus be set forth as holding universally good for all peoples and times. But even as the Apostle of Christ he could not deny the Jewish theologian. His thinking remained positive, a reflecting on the basis of given authorities; and he followed the method of the Jewish schools in his conviction of the verbal inspiration of Scripture, which resulted on the one hand in bondage to the letter of the individual passage taken out of its connexion, and treated as a divine oracle, and on the other, in the freest interpretation of the letter by the substitution of a quite other so-called spiritual sense. This had long been practised in both Palestine and Alexandria. These two schools of Jewish theology further furnished other important contributions. (1) The Pharisean theology construed the religious relationship from legal points of view throughout, and elaborated a theory by which the superfluous merit of the eminent just might be imputed to sinners for the covering of their own defects. This doctrine was not applied by the Pharisees to the Messiah, as the worldly direction of their Messianic idea excluded the thought of his suffering and death. But it was natural that Paul should apply the universal theory of his school to the special case of the martyr death of Jesus, and should see in this death an expiation contrived by God for the atonement of the sinful world (Rom. iii. 25, 2 Cor. v. 19 ff., Gal. iii. 19). This idea, starting from the juristic theory of the Pharisees, and operating with its categories, came to the remarkable result of abrogating the legal religion of Judaism, and putting in its place God's universal will of grace. (2) Whether Paul was acquainted with the writings of Philo could not be proved; but he doubtless knew and used the "Wisdom of Solomon." The view of man in 1 Cor. ii. corresponded with that in Wisdom viii.-ix.; but the dualism between the flesh and the spirit was subdued with Paul in the one person of Jesus Christ, the spiritual man who sprang from heaven, and was elevated to heaven. "The heavenly pre-existence of Christ was for Paul the logical postulate for the explanation of what Christ became through his death and resurrection. But this had its point of attachment in the Alexandrian distinction between the ideal heavenly man created after God's image: and the earthly man, a sensibly dimmed and sensually differentiated likeness of that image, a theory which, resting on the Platonic idealism, appears even before Paul to have had an influence on the Rabbinical interpretation of Scripture. Here was the natural frame for one of the profoundest ideas in the history of religion. In two special points the further dependence of Paul on the Alexandrian Wisdom might be shown, (1) the judgment of heathenism, and (2) the eschatology. The author of Wisdom wavers between a milder and severer judgment of heathenism (cp. xiii. 1 and xiii. 8-9, ii. 21). The same discordance is found in Paul (cp. Rom. i. 20 ff. and Gal. iv. 1-9), according to which latter passage heathenism is not the consequence of a falling away from the true faith in God, but is a still imperfect childlike stage of development of the human knowledge of God, which forms a necessary stage of transition to the true religion (compare the sketch in 1 Cor. xv. 4, 5 ff., of the ascending process of humanity from the sensuous to the spiritual, a fundamental thought of Hellenism, in distinction from the Pharisean judgment of sin in general, and of heathenism in particular, as a free and punishable offence). The influence of the Alexandrian doctrine of immortality strengthened the apostle's wish for a union with the Lord Christ immediately after death, in place of the earlier conception of an interval of sleep followed by a general resurrection (cp. Wisd. ix. 15, 2 Cor. v. 1 and 4, Wisd. i. 20, Phil. i. 23). In the decline of the expectation of the Parousia, this idealistic hope of the individual blessedness was of the utmost importance for the future of Christianity. The connexion with the heavenly world effected through faith in the risen Christ needed, however, an embodiment in visible signs and acts of the kind that heathenism had in the

symbolism of the mysteries. And the paper concluded with a brief treatment of Baptism and the Lord's Supper in their analogy with the Eleusinian Mysteries, the writer expressing his general concurrence with the theory of the origin of the Lord's Supper recently developed by Prof. Gardner, in which he found the complement to his own previously published hypothesis, that the Pauline doctrine of baptism stands in historical connexion with the Mysteries. Thus the Pauline theology had its sources in Judaism and Hellenism, their synthesis being effected for him under the inspiration of the Spirit of Christ.

## FINE ART.

### THE ROYAL SCOTTISH ACADEMY.

THE Royal Scottish Academy have resolved to make their exhibition of the present year exclusively a display of Scottish art. None of such loan works by English painters as have given diversity to the walls on former occasions have been sought for; and all the prominent pictures that are shown are either current work painted in the North, or the productions of Scottish painters settled in London, and more or less closely connected with the Academy of their native country.

Considering that they have depended altogether upon their own resources, the exhibition is an interesting and attractive one. The president, Sir George Reid, is admirably represented by four examples of his portraiture, so firm in draughtsmanship, so expressive of personality as revealed in form and feature. The half-length of the Rev. Dr. Walter Smith, the poet of "Olrig Grange," depicted in his robes as Moderator of the Free Church of Scotland, is admirable in the forcible modelling of the head; not less successful as a likeness is that of Prof. Grainger Stewart; while the standing full-length of Lord Mountstephen is distinguished by well-marked and characteristic individuality of attitude. A delicate and pleasantly spontaneous and unlaboured example of the artist's landscape work, "A Highland Pastoral," also hangs on the walls of the great room.

Among the figure pictures, we have an important work of historical genre, by Mr. G. O. Reid, representing the reception by the English Jacobites assembled in the Smyrna Coffee-house, London, of the news of Prince Charles's victory at Prestonpans. The scene is imagined in a dramatic and telling manner: the party that enter reverently lifting their hats as they proclaim the tidings, and the inmates of the antique panelled room rising in eager haste as they receive the welcome intelligence: and the gay, old-world costumes of the figures are rendered with a delicate touch and much charm of subtly-blended colour. Mr. C. Martin Hardie portrays effectively the meeting of Burns and Scott at the house of Prof. Ferguson in Edinburgh: and by Mr. Allan Stewart is a vigorously handled, if rather coldly toned, figure-picture, representing survivors of the Spanish Armada landing on the island of Mull, and soliciting shelter from the Highland chief of the district. Among the landscapes with figures, the first place is held by Mr. Robert McGregor's "Returning from the Market," in which the forms of rustics, and their ass laden with vegetables, are placed in very true and harmonious relation against a background stretch of sand and sea, and beneath a delicately painted grey sky.

In pure landscape Mr. W. D. McKay renders the full green leafage of summer in two of his pictures; but the best of his works is a little subject of "Cattle Feeding—Early Winter," distinguished by delicate refinement in the portrayal of a misty morning effect. By Mr. MacWhirter is a large and effective, if rather

spectacular, view of "Edinburgh from St. Anthony's Chapel," under a richly-coloured sunset effect. Mr. A. D. Reid has been at work in Holland, and sends a couple of renderings of the old buildings and quays at Campveere, which, in their skilful composition and their quietly harmonious tonality, are eminently pleasing and restful. Mr. J. Campbell Noble is represented by several vigorous sea pieces, painted from the Northumberland coast, rendering with keen perception the forms of storm-tossed waves. The landscape art of Mr. Robert Noble possesses something of the dignity and quietude that distinguished the early English school. The finest among his five exhibits is a view of "Esher Heath, Surrey," a dark stretch of richly toned moorland, dominated by a sky of singular brilliancy. In his "Woodside Path, Torr, Galloway," Mr. David Farquharson shows a pleasant, softly-coloured evening effect; and in his "Frosty Morning" Mr. G. W. Johnstone is successful in his rendering of tone and atmosphere, and in catching a sense of extended space.

In addition to the work shown by the president, we have three important examples of portraiture by Mr. W. E. Lockhart. His characteristic half-length of the Speaker of the House of Commons has already been seen at the Royal Academy; his portrait of "Miss Anita Lockhart," a study in various tones of white and flesh-colour, is one of the most successful works of the kind that we have seen from his brush. The chief success this year of Mr. M'Taggart—an artist always fresh and daring in his work, always original in his view of nature—is a powerful full-length of a child on the sea shore, remarkable for its forcible brush work, and for its brilliant use of potent tones of blue and orange. Mr. C. Martin Hardie shows a graceful portrait of a lady in green velvet. Mr. Robert Gibb is represented by portraits of "The Rev. Thomas Kennedy, D.D.," and "Miss Jean Robson"; and Mr. James Guthrie, in addition to a clever character-study of a villager, has a seated half-length of an unnamed gentleman, excellent in its quietude of tone and sense of atmosphere.

Among the animal-pictures of the exhibition is one of exceptional quality: Mr. Robert Alexander's rendering of terriers, grouped in a wood, beside a game-basket filled with rabbits.

In the Water-Colour Room is one of Mr. Arthur Melville's clever impressionistic colour-studies, "A Moorish Procession, Tangiers." Mr. H. W. Kerr shows a portrait on a scale unusual in this medium, a life-size half-length of Ex-Provost Aitken, of Leith; and a bit of excellent character-painting, "The Minister's Man." Here the most accomplished of the landscapes are by Mr. R. B. Nisbet and Mr. Thomas Scott.

Among the works of sculpture are a graceful bust of Zélie di Lussan as "Carmen," and a powerful bronze of "Thomas Carlyle," by Mr. Pittendirgh Macgillivray, who also shows a dignified decorative panel in bas-relief of a procession of musicians. Mr. Birnie Rhind has reduced models for the statues of the late Thomas Coats and Sir Peter Coats at Paisley, which include admirable symbolical reliefs to be executed in bronze on the pedestals. Mr. D. W. Stevenson is represented by busts of the Rev. Dr. M'Gregor, the late Bishop of Carlisle, and Principal Cairns. Mr. John Hutchison sends his bust of Her Majesty, modelled at Windsor Castle in 1888; and several reliefs and wax models for goldsmith's work by the late Clark Stanton are included.

### THE HIMALAYAS.

It is no disparagement to the artistic ability of Mr. A. D. McCormick to say that the exhibition of his drawings at the Japanese Gallery in Bond-street derives a great part of its interest from its connexion with Mr. Conway's recent expedition to the Himalayas. The appearance of the mountains which compose the loftiest range in the world and the longest glacier, the sketch produced at the highest altitude at which artist ever drew: these are sufficient attractions in themselves. From this point of view, the main defect in the collection is the absence of any drawing of the Pioneer Peak, the ascent of which was the crowning feat of the expedition; but this was unavoidable, as the party did not see it till they were right under it.

The drawings of Mr. McCormick present a tolerably consecutive series, from the time the party entered the Straits of Gibraltar to their return to Srinagar *via* Leh, the capital of Ladak. As pictures, some of the most charming are from the neighbourhood of Srinagar, and on the Dal Lake, as the Corot-like "From the Chinar Bagh, Srinagar," and "Boats on the Dal Lake," which, though very small and slight, "vibrates," as the French would say, with light and colour. To climbers, perhaps, the sketches of K2 (28,250 feet), of Nanga Parbat (26,630 feet), and the Chiring Chish buttress of Rakipushi (25,550 feet) will have greater charms, or the glimpses of the Baltoro Glacier, and of that snowfield at the head of it which the artist managed to sketch 20,000 feet above the level of the sea, while his companions were climbing the Pioneer Peak.

The sketches are necessarily slight and fragmentary; but they are never empty or uninteresting, as they seize the character of the strange peaks and record a great variety of beautiful effects of light and colour on rock and snow. Possessed naturally with the good gifts of an artist—the sense of form and colour, Mr. McCormick's experience in the Himalayas has most usefully developed his skill in swift record of transitory sights; and the happy way in which he has introduced figures with a few lively and picturesque touches is one of many reasons why we may look forward to his future work as an artist with more than usual confidence and interest.

Several of these sketches will be reproduced as illustrations to Mr. Conway's account of his expedition, which will shortly be published by Mr. Fisher Unwin.

COSMO MONKHOUSE.

### LETTER FROM EGYPT.

Dahabiyeh Israr, Assuan: Feb. 20, 1894.

I HAVE returned from Nubia with a goodly amount of epigraphic spoil. This has accumulated largely since my last letter was written, as we spent some time at each of the temples of the ancient Dodekaschoenos which still remain above ground. We have also discovered the remains of two other temples which were hitherto unknown. One of these occupies the north-western part of the enclosure of a large fortress of mud-brick which we found about three miles to the north of Dakkeh, and opposite Koshtenneh, near which I copied a *graffito* stating that the place was called "the Good House." The fortress resembles that of Matuga, though on a smaller scale; and the bulbous bases of the columns of the temple, which stand on a great platform of crude brick, indicate that it was built in the time of the XVIIIth Dynasty. It was at Dimri, between Qertassi and Debout, that we came across the relics of the second temple, in the shape of large cut stones, the fragment of a royal cartouche, and an inscribed block of gray granite. The

latter seems to show that the place was called "the Temple of Shet."

On our way to Maharraga we explored the so-called Roman city of Mehendi, and found that it was of Coptic origin, without a vestige of anything Roman about it. On the rocks I observed some Christian emblems, including Noah's dove with the olive branch in its mouth, the Good Shepherd, and the *crux ansata* used for the Christian cross. The southern gate of the city has been constructed with stones from some old Egyptian temple, and the sculptures on them show that it must have belonged to a good period of art.

We examined the temple of Dakkeh pretty thoroughly from both an architectural and an epigraphic point of view. On one of the blocks which have fallen from the north wall of the sanctuary of the Ethiopian king Arq-Amon, I found some later additions to the inscriptions of the latter, which contain not only the name of Tiberius Caesar, but also the name of a Cleopatra, not, however, enclosed in a cartouche. The wife of Arq-Amon, it may be noted, was a Cleopatra. I may add that the scene in which Arq-Amon is represented offering worship to the deified Per-as, or Pharaoh, of Senem cannot bear the interpretation commonly assigned to it. There can be no question of an act of homage performed by the Ethiopian prince to the reigning Ptolemy of Egypt, since at Kalabsheh Augustus is similarly represented adoring "the Pharaoh of Senem," who is here identified with Horsiesis, and at Philae Ptolemy Philadelphus—the contemporary of Arq-Amon or Ergamenes according to Diodorus—also offers adoration to "the Pharaoh of Senem, the great god of Abaton." Last year I discovered a stele of Ra-mer-en of the Vith Dynasty, which stated that he had received the homage of the Nubian princes in the island of Senem or Bigeh; and it is therefore possible that in Ra-mer-en we are to see the original of the deified "Pharaoh of Senem."

At Kubbân, opposite Dakkeh, Mr. Wilbour bought a statue of a hitherto unknown "royal son of Kush" called Haq; and about a mile to the north of the old fortress I found some hieroglyphic inscriptions on a rock, in one of which mention is made of "the 12 schoeni." In the ruined town of Qirsh or Sabagura, opposite Gerf Hosain, we found nothing, and went on to Dendûr, where we copied all the texts. Among them is the well-known Coptic inscription, which refers to the Nubian king Eirpanome and the bishop Theodore, who transformed the temple of Philae into a church. The text of the inscription published by M. E. Revillout in the *Revue Egyptologique* (iv. 3, 4, pp. 167, 168), needs several corrections. In some of the hieroglyphic inscriptions of Dendûr the sacred name of the place is given as "the city of the divine brothers," who, as Mr. Wilbour pointed out to me, are clearly the two deified sons of the Ethiopian prince Kupa who were worshipped there. It is noticeable that, in the Greek verses copied by Prof. Mahaffy and myself at Kalabsheh, mention is made of another pair of deified brothers, Breith and Mandoulis, who are identified with the twin stars Castor and Pollux. Among the ruins of the ancient city to the north of the temple of Dendûr, I discovered the image of either Kupa or Petisis, the elder of the two brethren, which long ago had been dragged out of the shrine. In spite of the barbarous character of the art, the image is interesting, as it combines a coarse reproduction of late Roman workmanship with the details of Nubian dress as exhibited in the figures on the dado of the Roman chamber at Dakkeh. Thus, a girdle with pendants attached to it runs under the naked stomach, and the



waist is bare except for a belt. On the other hand, a cloak is thrown over the shoulders, which covers the left breast but leaves visible a collar round the neck. Near the statue is a fragment of an altar in the Roman style.

Kalabsheh again detained us for some time, and I discovered there a somewhat long inscription in cursive Latin dated in the twelfth year of Nerva Trajan. One of the hieroglyphic texts copied by Mr. Wilbour mentions "Amon-Ra of Perem" or Primis. Primis Parva is usually identified with Ibrim, though according to Ptolemy it ought to be higher up the Nile. I have already noticed that the Greek *proskynēmata* make it impossible to accept the suggestion of Lepsius, that the long inscription in Ethiopian demotic which adorns one of the columns of the court at Kalabsheh contains the same text as the celebrated Greek inscription of the Nubian king Silco which is engraved on the adjoining column. The *proskynēmata* which belongs to the time of the Antonines were painted on the stone after the Ethiopian inscription was engraved, whereas Silco flourished subsequent to the age of Diocletian. Whether, however, Silco was a Christian, as is commonly assumed, is doubtful. Prof. Mahaffy sees nothing in his inscription which necessitates such a conclusion; and under it I have found a picture of the king representing him on horseback, in a costume partly Roman partly Nubian, with a fallen enemy beneath the front legs of his horse, and a flying Victory offering him a wreath. To the left is the Horus hawk. The whole design, it will be seen, is distinctively pagan.

At the entrance to the temple is a mutilated inscription, stating that it was changed into a church and dedicated to Arkhilas (Archelaus) and other martyrs by Epimakhos, "bishop of Talmis." The name of Epimakhos occurs in a long text, written in Coptic letters, but apparently in the "Nubian" language, which I copied at Gebel Addeh, south of Abu-Simbel. Epimakhos may have lived shortly after Theodore of Philae; at all events while at Philae we are told that "the cross has triumphed," at Kalabsheh the word σταυρος "cross" is repeated four times. I rescued from destruction at Kalabsheh another Christian monument, a rude seated figure of stone, with an inscription on the throne recording the name of a certain βασιταρις or "veredarius." Before parting from the early Christians of Nubia, I must not forget to say that one of the texts I copied at Faras is an early Coptic version of a letter of Abgarus (Αβγαρος) "king of Edessa."

A. H. SAYCE.

#### NOTES ON ART AND ARCHAEOLOGY.

Albert Moore: his Life and Works, is the title of an illustrated volume which will be issued in the early autumn, under the editorship of Mr. Alfred Lys Baldry, who was a pupil and personal friend of the deceased artist. With a view to making the book as complete as possible, the editor will be grateful for the co-operation of the owners of pictures, sketches, or other material of interest. Communications should be addressed to the care of Messrs. George Bell & Sons, York-street, Covent Garden.

A LECTURE delivered at South Place Chapel, by Mr. Frederick Rogers, President of the Vellum Binders' Society, on "The Arts of Bookbinding," will be published this week in pamphlet form, by Messrs. Sonnenschein.

THE Trustees of the National Gallery have just acquired, an important diptych, by Fra Angelico, representing "the Annunciation." It was painted for the Church of San Francesco, near San Miniato, Florence.

THE widow of the late Frederick L. Ames, of Boston, has given to the Boston Museum of Fine Arts two magnificent Rembrandts, which had been lent for exhibition at the time of his death. They are life-size portraits of Dr. Tulpp and Mrs. Tulpp, both dated 1634. She has also presented a crystal from Japan, which claims to be the largest in the world, weighing nineteen pounds; a large jade vase, set on a gold base and studded with precious stones; and a Persian rug, made in the early part of the sixteenth century.

THE last number of *L'Anthropologie* contains the conclusion of M. Solomon Reinach's article entitled "Le Mirage Oriental," to which we have already called attention in the ACADEMY of February 24. He here deals with the Aegean civilisation: that is to say, with the discoveries of Schliemann and Prof. Flinders Petrie, in connexion with all the other archaeological evidence. His main thesis is that the culture represented is not due to Egypt or Chaldaea, though it may show contact with both; but that it is essentially Western and European. He admits that there must have been in the remote past periods of progress, affected by external stimulus, and also periods of stagnation and even of decadence. But, on the whole, he maintains that the greater part of Europe in prehistoric times shared a common civilisation, which was not derived from Egypt or from Phoenicia. The original source of it he would place in Central or perhaps in Northern Europe, whence it radiated south in all directions—to Spain, Italy and Sicily, Greece and Asia Minor. He goes so far as to fit into his theory such intractable material as the Hittites, the Etruscans, and the Pelasgi. Apart from its boldness, a special feature of his theory is the allowance it makes for the flux and reflux of hostile influences, and for successive waves of migration. Following Prof. Petrie, he would date the first contact of Europe with Greece as early as the twenty-eighth century B.C.

WE quote the following from the Cairo correspondent of the *Times*, under date of March 11:

"The excavations by M. de Morgan at the brick pyramid of Dashur have yielded a large find of jewelry and gold ornaments bearing cartouches of Kings Usertesen II. and III. and Amenemhat III. Brugsch Bey, who is now arranging them in the Ghizeh Museum, considers that they far surpass in beauty and exquisite workmanship anything previously found in Egypt. The kings' tombs have not yet been found, and the broken condition of the sarcophagi indicates that the place had been rifled. The pyramid building itself does not contain any chamber, but an extensive necropolis for royal personages is cut out of the rock on which the pyramid stands, and a large extent is still unexplored, which is expected to yield still more valuable treasures."

#### MUSIC.

##### RECENT CONCERTS.

MR. HENSCHEL held his seventh concert last week, and with great success. M. Sauret gave a brilliant rendering of Moszkowski's Violin Concerto in C, a work more remarkable for dexterity than for depth. The programme included, by the way, Beethoven's greatest Overture, the "Leonore" No. 3, and, in the opinion of many, his greatest Symphony, No. 5, in C minor; and at the concluding concert, after Easter, the whole programme will be devoted to the Bonn master. Dr. Richter, for special reasons, favours Wagner, and Mr. Henschel thus restores the balance. Beethoven and Wagner may throw their predecessors into the shade, but not each other: they worked on different lines, and it is quite possible to hold to the one without despising the other. Mrs. Henschel's excellent singing of her husband's

"Spring" song, with orchestral accompaniment, deserves mention.

Dr. Joachim paid his annual visit to the Crystal Palace on Saturday, and performed his Violin Concerto (Op. 77), also Beethoven's Romance in F, and, by way of encore, a Bach solo. He attracted an immense audience, and played magnificently. There are days when the eminent violinist seems to bear light marks of the finger of time; at other times, as on Saturday, he displays the vigour of ripe manhood. By way of compliment, the Palace programme opened with Dr. Joachim's "Elegiac" Overture, produced at Cambridge in 1877, when the degree of Doctor of Music was conferred upon the composer.

At the Saturday Popular Concert, Mr. Santley sang no less than six songs by E. Wright, a lady composer. In the first three she seems to have tried to write in the simple old English Ballad style, and in the other three more after the manner of Schumann or Grieg. The music is unequal: it often shows taste and real feeling, but there are some dull, not to say commonplace moments. The setting of the first stanza of "When I awake" is particularly refined. Mr. Santley was in good voice. The name of Thalberg is rarely seen nowadays on a programme. Miss Eibenschütz played three of his studies, and played them remarkably well. As practice, they may be highly recommended, for they were written by one who was master of the keyboard. But the music is formal, and therefore cold. There are many pianoforte pieces far more deserving of a hearing.

The Monday concert included no novelty, but the exceedingly fine rendering of Brahms's Sextet in B flat under the leadership of Dr. Joachim deserves record. One cannot, however, but regret that an encore was accepted for the Scherzo. Herr Schönberger's reading of Chopin's Ballad in F major (Op. 38) was, on the whole, good; but in the storm-and-stress passages, the quality of tone was slightly harsh. The pianist manfully resisted the encore. Miss Schidrowitz and Miss Zagury contributed vocal duets, singing in a pleasing, artistic manner.

A morning concert for the relief of the distressed in the metropolis was given at Queen's Hall on Tuesday afternoon. There was a fair audience, and the programme included the names of many popular vocalists and instrumentalists. Recitations were also given by Mrs. Clement Scott and Mr. Charles Warner.

The Tchaikowsky Symphony in B minor was performed for the second time at the second Philharmonic Concert—a special honour, and one of which the work is well worthy. The music may not be all on the same high level; but there is such *vis viva* in it, such structural skill, and such picturesque orchestration, that the interest never flags for a single moment. The first and third movements are scarcely equal to the other two, as regards perfection of form. In the opening Allegro the composer seems to linger lovingly, but too long, on the second beautiful theme, while in the Scherzo the Coda is too prolonged. Whether Tchaikowsky, had he lived, would have revised his work one cannot say; but, such as it is, it remains a noble memorial of the Russian composer, which will secure for him a high place in the annals of Russian musical art. The performance, under the direction of Dr. Mackenzie, was, with exception, perhaps, of the Scherzo, which required a little more dainty reading, very fine. Miss Fanny Davies gave a most able and sympathetic performance of Beethoven's Concerto in G; she was, in fact, at her best. M. Emile Sauret gave a thoroughly artistic rendering of Dr. Mackenzie's "Pibroch"; and Mme. de Vere Sapio was enormously applauded for her clever singing in Ambrose Thomas's "Scène et Air" from "Hamlet." J. S. SHEDLOCK.

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